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MAGAZINE

Friday, March 16, 1979

## The Peacemakers



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**In this issue**



	Page		Page
Abraham Rabinovich reviews the mood in Jerusalem during the Carter visit.	4	Joseph Shudur takes part in a desert field-school survey of the turquoise-mining region of Western Sinai.	12
Sarah Honig hears some remarkable new evidence about Pieter Menjen's loot of art treasures.	6	Steve Rosenberg looks into the problem of pesticide abuse in Israel.	13
Benny Morris bases his centenary profile of Einstein on the personal recollections of a Jerusalem scientist.	8	The Book Section. Reviews include: a Hebrew biographical history of Mannheim Begun; a history of Bohemian life in Europe; a study of South African politics; essays on Conservative Judaism; the book of a Frank Muir radio show; novels by W.H. Malville, Kathleen Tynan and Ian McEwan.	13
Martin Steff discusses the ideas of Immanuel Velikovsky.	10	The Art Page: Meir Ronnen describes the discovery of an ancient Haggada; Gil Goldfine sees the Eric Mendelsohn exhibition at the Tel Aviv Museum.	20
		Martha Meisels does some marketing in bulk.	22
		The Dry Bones weekend cartoon.	23
		In the Foster Pullout: Rock, Etc. (D); Music and Musicians (E); Masters of Taste (F); Theatre (G); TV and Radio schedules (H); Ephraim Kishon (J); Dance (K); Chess (L); Round the art galleries (M); Media Week (N); Bridge (O).	19

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**KEEP YOUR EYES OPEN!**  
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UNDER THE persistent smile of an American President who refused to go away, something moved.

It was an uncertain movement at first. Air Force One was rolled out to boarding position in the afternoon and back to the parking apron a few hours later. Journalists ripped up lead paragraphs alerting the world to impending disaster and tapped out new stories trumpeting imminent breakthrough. A few hours later they were searching the trash cans in order to retrieve their disaster stories.

Ministers on one side hinted broadly at major progress at the same time as spokesmen on the other side were hinting folkily at catastrophe. Editors in New York and London with reporters in both camps pulled at their earlobes and wondered which of them was writing his stories in the hotel bar.

What was happening was a demonstration of pressure-cooker diplomacy which had shifted from Camp David to the City of David. It was steamless pressure, intangible enough to be denied without speaking untruths, yet powerful enough to smash heretofore intractable ideological atoms.

The visitor was offering his good offices, his time and his money and demanding nothing for himself. His hosts graciously seated him at the head of the table and offered him concessions prepared ahead of time. The guest smiled and said thank you and kept on sitting. After an embarrassed pause and some fumbling in the cupboard, more concessions were put on the table. He smiled again and said thank you and kept on sitting.

When his hosts failed to produce further concessions, he softly suggested where they might be found and went out meanwhile to look at the Dead Sea Scrolls (to try to find some new idea on treaty formulations, someone said). When he came down to breakfast, the concessions were lodged between the lox and the cheese.

IT WAS an extraordinary week in which, despite the proverb, every day was Purim. Geula (Redemption) Cohen chose to make some parliamentary interjections during one of the most momentous occasions the Knesset had ever known — the President of the United States on the podium stating that peace was at last within grasp.

The occasion was solemn enough for almost every member of the Knesset to wear a necktie; but Lady Cohen was not one to be inhibited by artificial constraints.

A Japanese journalist, watching her performance in colour at the Jerusalem Press Centre as she made her hemisphere debut, confided to a fellow foreign correspondent that he thought it all humiliating. But most correspondents and most Israelis probably thought the raucous heckling of the prime minister in such august circumstances by Ms. Cohen and fellow parliamentarians spoke more for the vitality of Israeli democracy than for bad Israeli manners.

As for what Carter thought of it — we might have to wait for the publication of his memoirs to find out, unless some curious person fished out of the trash can on the podium the note that he started to write in the midst of the heckling and then crumpled up. In any case, his host was certainly correct in saying that the visit was one that Carter would never forget.

Meanwhile, on the surrounding



President Carter reviews Israeli troops prior to his departure on Tuesday. (Below) The President and Mrs. Carter with Deputy Premier Yigael Yadin visiting the Shrine of the Book at the Israel Museum. (Photos: Micha Bar-Am)



## The man who stayed for breakfast

ABRAHAM RABINOVICH reviews the historic cliffhanger acted out this week.

hills, others were doing their dance of discontent. Kamikaze squads from Gush Emunim attacked the convoy carrying President Carter to the Knesset by hurling themselves bodily at the cars. As security men inside pulled out their guns, the drivers executed a perfectly-choreographed *malom* at high speeds up Ruppin Road, weaving between the running figures in their path.

On roads in the West Bank, other youthful believers were attempting to make a political statement by stopping traffic with rocks and burning tires.

BUT THE MOST extraordinary scene of all was that of the most powerful man in the world spending tens of exhausting hours with the leaders of a tiny, distant and strong-minded nation, picking

through the nit and grit of the details of a contract between two Middle Eastern countries.

It was a commitment of energy and self that seemed to go well beyond personal interests — the need to achieve a success because of the upcoming elections — or even national interests. He had, after all, a plenitude of experts who get paid for doing that kind of work. Carter's intense personal involvement seemed to be a response to a higher calling than politics. His face was without guile. Weariness and something close to despair sometimes seemed to be sheltering behind the smile. But when he spoke, however gently and discreetly, his words understood that it was not the voice of an American innocent abroad, but the voice of power. They did not kneel, but they listen-

ed intently.

For Prime Minister Begin, the week marked the pinnacle of his political career. Even long-time enemies on the left paid tribute to the political maturity, tactical shrewdness and iron nerves he displayed in the drawn-out negotiations, particularly in the final days.

The suspicion that he was psychologically incapable of committing himself to peace was exploded. Despite his bad heart, the 65-year-old prime minister appeared to thrive under the intense pressures. He was still capable of inanities, showing appalling taste in his public remarks and cheapening past tragedies and achievements with pathos. But he also knew dignity and good humour and he steered the ship home.

THIS, HOWEVER, was still far from clear by noon Tuesday, as the presidential party left Jerusalem for the airport without any final communique being issued to sum up the results of this visit. The word "failure" seemed to be yapping at the convoy's heels as it sped past the Wolfson Towers with "Peace Now" banners hanging from high-priced balconies. Young soldiers barely a year out of high school lined the road in the flowering Valley of the Cross. The city, clean and beautiful, was set off by lowering skies.

Carter passed the Arab village of Lifta, abandoned in 1948 on the outskirts of Jerusalem. Across the valley, he could see the new development area of Ramot which was built after the 1967 war as part of the strategic belt of housing around Jerusalem. History, recent and not so recent, was woven into the scenery all about him. The President had arrived in the country at night and this was his first chance on this trip to view the countryside. And it was tranquil and green, except where almond blossoms showed white against pine forests. As he sped by police roadblocks on side roads, he could see drivers standing beside their cars, waving.

COMING up to Jerusalem on Saturday night, President Naveh told him they were passing through the Ayalon Valley, where the moon had stood still for Joshua. Now he could see it, broad and lush. There were few people waiting along the route, but the neat villages and well-ordered fields bespoke a hard-working and comfortable rural population. For a Christian, and a farmer, this view of the Holy Land must have been reassuring and moving.

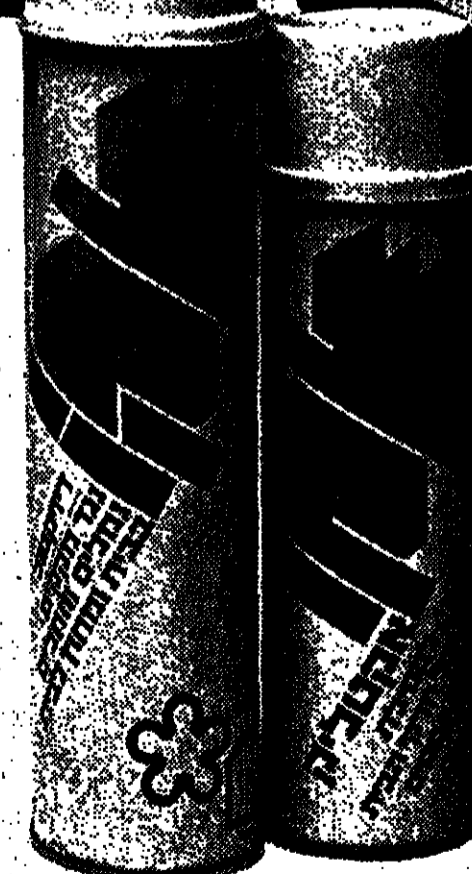
But he had little reassurance to offer at the airport on Tuesday. The leaders of the nation were there, standing on a red carpet that was soggy from the rain that had fallen moments before. Hundreds of representatives of the world press stood on a wooden grandstand. Carter's smile was too thin to cloak the haggard look on his face as he stepped up to the microphones. There were still differences separating the parties, he said, but they were fewer than when he had come. "We will not fail," he said.

The final ceremony, the national anthems (hand on heart), the embraces, the last hand shakes, the closing airplane door. Air Force One roared and lifted. Those on the ground made a quick scan of what they had heard and seen. The reading was pathetic.

A few weeks before, the President had said that the differences separating the parties were "disgustingly" small. Now he had said there had been much progress in narrowing the differences, but they still existed. Small they might be, but he had been unable to resolve them. If the American president, with all his prestige and power and involvement, had failed to resolve them after a marathon effort, who could resolve them?

The distant plane looked fragile as it climbed on a trail of smoke and banked towards Cairo. One could not avoid feeling sad for the man inside it who had come so far and invested so much. One could not suppress sadness for all who had had hope and for all who would bear the consequences of the failure.

We returned home and waited for the future. Four hours later came the electric announcement from Cairo. Something had moved. □



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**ECO WIN THE BATTLE OF THE BUGS. ONE SPRAY IS ENOUGH.**

كذا من الأصل

WHEN KING AHAB expropriated the vineyard of Achan Naboth the Jezreelite, the prophet Elijah asked accusingly: "Hast thou killed and also taken possession?"

Backed up by brand-new hard evidence, the same question is now being put to Dutch millionaire art-collector and convicted mass-murderer Pieter Menten.

Another instalment in the Menten war-crime drama is to be played out this coming Tuesday, when the Dutch prosecution is scheduled to appeal last year's court decision to release him on a highly dubious technicality. But at the same time a new case is being compiled against the 80-year-old Menten — this one for looting art treasures in Nazi-occupied Poland (where he lived for 20 years from 1923 on) and in the Ukraine. New testimony now links Menten directly to the wartime plunder of valuable Jewish art collections and indicates that he also robbed museums, churches and monasteries in occupied regions of the USSR.

At the end of 1977, a Dutch court sentenced Menten to 15 years' imprisonment for personally conducting mass executions of Jews in the East Galician village of Podhorodek in 1941. The case would never have come to trial had it not been for the dogged determination of Israeli journalist Haviv Kanaan, some of whose own family were mercilessly mown down by Menten, who once was their close friend. He also accuses the millionaire of mass murder in the nearby village of Urycz and of killings in the city of Lvov (Lemberg). In all, Kanaan estimates that Menten was directly responsible for hideous massacres of at least hundreds of Jews.

But only a year after sentence was passed, Menten was free again, because of the possibility that he may have received promises of immunity from the late Dutch justice minister, J.A. Donker, in return for his silence regarding the wartime activities of Dutch officials. The court's decision was based on the testimony of the 88-year-old widow of Menten's former defence attorney and by a journalist friend of his.

Donker's own widow later categorically discounted the possibility that any such immunity had ever been offered. Nevertheless, Menten, who openly threatened to disclose acts of collaboration by prominent Dutch public figures and even members of the royal family, was released, though the verdict was never reversed and his sentence was never officially revoked.

WHILE THESE curious court proceedings were in progress, other developments were afoot. One day, Kanaan received a mysterious telephone call from a young man who refused to identify himself but said that his mother, who lives in America, intended to contact Kanaan with new information about Menten.

The call from the mother finally came about a month later. She identified herself as Eva Steinberg of Chicago, who was visiting Israel with her husband, Jack. The Steinbergs revealed to Kanaan a hitherto unknown story that could lead to new legal action against Menten if he succeeded in escaping from the murder charge.

The Steinbergs' involvement in the affair began at a Chicago restaurant one night when they were dining with an architect

friend Marion Gutnayer.

For well over a hundred years prior to World War II, the Gutnayers were among Poland's most prominent art dealers. Warsaw-born Marion himself never said much about his wartime experiences, but on that particular evening he opened up for some reason, and proceeded to tell the Steinbergs the startling story of how he discovered his family's stolen art collection in Menten's Cracow villa at the height of the Nazi occupation.

IT SOON emerged that Gutnayer had no idea that Menten was still alive, or that he had been implicated in war crimes and been put on trial for mass murder. The Steinbergs, however, did make the connection and, in January this year, during the great blitzkrieg, Kanaan found himself in Chicago, where he went to record Gutnayer's amazing testimony himself.

Gutnayer's father, Bernard, owned one of the rarest private art collections in Poland. In his spacious house were works by some of the best-known Polish painters, as well as by Flemish, French, Italian and German masters. His renown as an art dealer was worldwide and his clients included U.S. Ambassador Averell Harriman and his business partner Irving Rossi, as well as one-time Polish foreign minister and later premier in exile, August Zaleski. Another was a Warsaw Jewish millionaire, Mieczyslaw Zzagajski, who was to figure prominently in Marion Gutnayer's story.

Letters from some of the family's most famous clients are still in Gutnayer's possession and his account is also documented in correspondence with the West German authorities, decades before he and Kanaan ever heard of each other.

THE OUTBREAK of World War II found one Gutnayer brother, Henry, in France (he later escaped to America); but the parents and the other three brothers, including Paris-educated Marion, were trapped in Poland. In time, all found themselves in the Warsaw ghetto. When the war ended, Marion was the sole survivor: with forged papers under the name Jerzy Bielaszewski, he had managed to cross to the "Aryan" side of the ghetto wall.

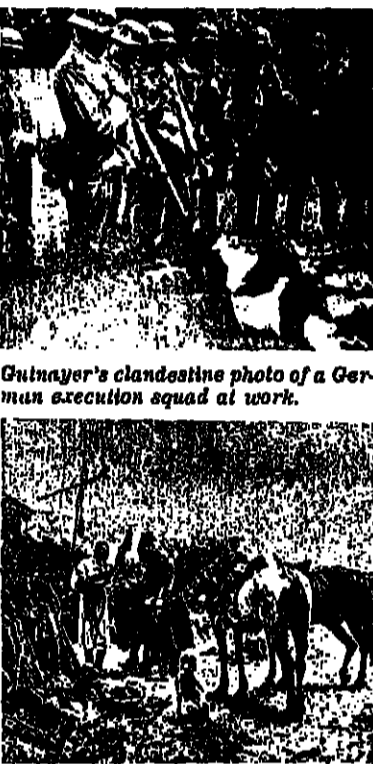
After a while, "Bielaszewski" joined the Polish underground, where some of the high-ranking commanders knew his true identity and connection with the art world. One day, the underground decided to make use of his expertise.

He was summoned by his commander and told of a Dutchman named Menten living in a Cracow villa that had been confiscated from a Polish aristocrat. The underground had long suspected Menten of being one of the greatest art plunderers then operating in Eastern Europe. He was said to have been supplying works of art to Hermann Goering, and the underground also knew him to have looted priceless icons from Ukrainian churches and monasteries. They wanted someone to case the villa and report on the treasures said to be hoarded there.

The opportunity to do so soon presented itself: the word had got around that Menten wanted to sell some of the less valuable objects in his possession. The underground figured that Gutnayer was the best possible man to look over the loot.

# UNMASKING AN UNCLE

The millionaire Dutch art collector Pieter Menten, convicted of wartime murders, has been freed from jail on technical grounds. But Israeli journalist Haviv Kanaan has uncovered some remarkable new evidence about the art and religious treasures Menten is alleged to have looted. In an exclusive interview with SARAH HONIG, Kanaan tells of his dramatic discovery



Gutnayer's clandestine photo of a German execution squad at work.



Detail of a looted painting which Gutnayer spotted in Menten's villa.

Marion Gutnayer. (Right) His parents, Bernard and Sabina, whose extensive art collection was seized by Menten

He was ordered to go to Cracow, and present himself to an underground operator named Maria Rusiatkowska. She told him that he was to pose as Bielaszewski the art dealer, and that an appointment had already been fixed for him to call on Menten the next afternoon as a potential customer. He was then to file a detailed report and return to Warsaw.

THE FOLLOWING day, when Gutnayer-Bielaszewski arrived at the villa, he found that it was heavily guarded by the SS. He was stopped by a German officer thoroughly checked, as was Menten's appointment list. When it was confirmed that he was in-

deed expected, he was shown in and greeted by Menten's beautiful first wife, Elizabeth Rusiatkowska. She told him that he was to pose as Bielaszewski the art dealer, and that an appointment had already been fixed for him to call on Menten the next afternoon as a potential customer. He was then to file a detailed report and return to Warsaw.

Speaking fluent Polish and German, Menten took Gutnayer around what was virtually a museum, the walls hung with masterpieces especially by Polish artists, the rooms full of sculptures, icons, objets d'art, antiques and valuable Chippendale furniture.

Entering one of the rooms, Gutnayer could barely contain his emotions on being confronted

room whose floor was covered with the paintings he was prepared to sell. Gutnayer, acting as dealer's part, examined them carefully, inquiring about the price. Finally, he told his host that he must think the deal over, as he found the figure rather steep. As they parted, Menten suggested that should he decide that he himself could not afford to buy the pictures, he might send other dealers to look at them.

THE AFTERMATH of the war found Gutnayer employed by the Polish government as one of the architects planning the reconstruction of Warsaw. In 1946, however, his request to go to the U.S. for a year's specialized study was granted. But he never returned to the land of his birth. In America, he was reunited with his brother Henry, married, and raised three sons. He became professor at the University of Illinois and a successful architect.

Shortly after his arrival in America, his brother surprised him with the information that the millionaire Mieczyslaw Zzagajski had also escaped the Holocaust and found refuge in the U.S. An emotional meeting soon took place, and Gutnayer told an astonished Zzagajski that he had viewed his looted art collection in Menten's Cracow villa.

Two weeks later, it was Zzagajski's turn to surprise Gutnayer. Invited to his friend's home, Gutnayer says he nearly fainted when he was shown the very same paintings that only a few years earlier he had seen in Menten's possession.

The triumphant Zzagajski (who died in 1972) explained that on hearing where his paintings had been spotted, he lost no time in recovering them. His fabulous collection was important enough to be catalogued in a New York library. He obtained a copy of the catalogue and flew to Holland. On arriving in Amsterdam, he discovered that Menten was under arrest charged with collaboration (he was later sentenced to eight months' imprisonment). Police soon accompanied Zzagajski to Menten's sumptuous house to conduct a search.

For many hours nothing turned up, but then an enterprising officer discovered a hollow collar that concealed a veritable treasure-house. Menten is said to have brought two full railway coaches full of loot with him on his return to Holland in 1946. Those Zzagajski paintings that were listed in the New York catalogue were returned to their rightful owner.

THE STORY of the Zzagajski collection was to have an incredible epilogue. Menten had the audacity to demand compensation from the Dutch authorities for the paintings removed from his hidden hoard. Ironically, he succeeded and was awarded 200,000 guilder for his "seized property."

Kanaan cannot understand the mysterious workings of Dutch justice. He can only surmise that "perhaps the money was indeed paid to Menten to seal his lips about high-ranking Dutch wartime collaborators."

Just as impudently, Menten also collected 500,000 DM as compensation from the West German bank for works of art allegedly confiscated from him by the Chicago-in-Lvov: His case relied mainly on the testimony of architect Wilhelm Rosenbaum, the ghetto commandant in the East Galician town of Rabka.

There, Rosenbaum exterminated 6,000 Jews, his first victims executed because they dared to bear the same surname as himself. In Rabka, this close friend of Menten's ran a murder academy, where SS men were taught killing and torture techniques. Only 40 of the town's Jews survived the war and half of them reached Israel. Before they succeeded in bringing about the trial and imprisonment of Rosenbaum, he managed to appear as Menten's star witness.

Kanaan says that the Gutnayer testimony sheds new light on what was already known about Menten's wartime past, and suggests that not only Jews might be interested in bringing him to trial as an art thief. He points out that Menten spent most of World War II alternately in Lvov and Cracow as interpreter and personal aide to SS gauleiter Dr. Eberhard Schoengarth, who was hanged by the British after the war.

Menten's Polish driver, a man named Podhorodecki, later testified about long automobile trips that Menten undertook to Kiev, Riga, Paris, Brussels, Berlin and Vienna in connection with his art collection.

Kanaan can only surmise what Menten could have been seeking in Kiev, where, after decades of Soviet rule, there could be no private collections to speak of. This is where Gutnayer's evidence about Menten's immense collection of icons comes in, he argues. They might very well have originated in the plundered churches, monasteries and museums in occupied regions of the Ukraine.

KANAAN is now gathering and collating new evidence on the origins of Menten's art treasures, pointing out that Gutnayer's testimony is "ironical and would stand up in any unbiased court of law, as would the corroborating evidence of how the Zzagajski collection was retrieved.

"All I want is justice — not vengeance. Menten has somehow managed to dominate my entire life. I first met him at the age of 10 in my native city of Lvov," Kanaan told *The Post*. "He was a close family friend, a kindly, handsome 'uncle.' On the eve of my departure for Palestine in 1935, I went to say goodbye to him. One of my first postcards from Jerusalem was addressed to him.

"Only after the war did a Holocaust survivor tell me that Menten had hunted down my uncle, Isaac Platiner, to get back at him because he once dared sue him over a business matter. This kind of obsessive pursuit led to hundreds of gruesome murders. I have been trying to bring him to justice since 1949. Despite his age and the state of his health, he must not be allowed to enjoy freedom and the fruits of his stolen treasures. He must spend the rest of his life behind bars and away from society."

And across the ocean, in his office in Chicago, surrounded by sketches and blueprints, the architect Marion Gutnayer also awaits reactions to his grim wartime recollections.

Both he and Kanaan hope that they have set in motion wheels of justice that may eventually turn in all those countries — including Israel, Holland, Poland and the USSR — which should be highly interested in yet another aspect of Menten's dark past. And that somewhere along the line, Menten may eventually have to answer Elijah's question. □

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הכרזה מן האצל



From childhood to maturity.



Besides revolutionizing physics and contributing to man's understanding of the universe, Albert Einstein took an interest in Judaism and Zionism and was a humane and humorous man. BENNY MORRIS interviews a local scientist who met Einstein at Princeton and learned of the great man's complicated attitude towards the Jewish State.

# GENTLE GENIUS

A SWISS FRIEND of Professor Shmuel Sambursky told him of her friend Carl Jung's first meeting with Einstein in 1910. Sambursky relates that Jung was vastly impressed by the younger man's "inexorable intellect" and iron logic, which contrasted strangely with his gentleness and obvious humanity. "He is probably a man who helps his children do their arithmetic homework," said Jung.

It was this blend of diamond-hard intellect and mild, almost self-effacing demeanour that marked out the Ulm-born Jew as singular among the great men of the modern age.

Born 61 years after Marx and 23 years after Freud, Einstein, like them, made an indelible mark on the intellectual character of our era and the manner in which each of us perceives reality.

"He changed all our basic concepts about the universe," maintains Prof. Yehuda Elkana, director of the Van Leer Institute and organizer of the current Jerusalem Einstein Centennial Symposium. "He was the first scientist since Newton to 'create' a new universe," adds Elkana.

Unlike Newton, he was neither neurotic nor abrasive. "He never came into conflict with people," recalls Sambursky. "His ever-ready humour, too, was not of a mocking kind. It was modest and gentle, reflecting a deep humanity. Given the opportunity, he was quick to produce an amusing couplet or some lines of doggerel."

Sambursky, who met Einstein at Princeton in 1953, had heard the great physicist lecture at Berlin University in 1920.

"He was lecturing one spring day before a class in Berlin," Sambursky recalled, "when another class dispersed upstairs, the students' feet noisily tramping on the ceiling. Einstein looked up in wonderment and asked: 'What! There is thunder?'"

Some years later a curious boy wrote to Einstein from Tel Aviv, asking: "Since every star is as big as the Earth, how can so many stars find room in the sky?" And: "How, because of their size, is it possible for the stars to be so close together?"

Einstein replied: "You know that your oranges are very large in Palestine; it is possible nevertheless to export them if sufficiently large boxes are found. The reply to your question is that God's box is very large indeed."

HOW, IN FACT, had Einstein changed man's perception of "God's box"? In 1905 Einstein published four papers in *Annalen der Physik*. Taken together, they amounted to a scientific revolution.

In the first, Einstein postulated that light was divided into atoms, called "photons." In the second, dealing with the movement of particles suspended in stationary liquid, Einstein, in the words of Israeli physicist G.Y. Racah,

"converted the theory of the atom... into a concrete fact, since it makes possible actually to determine the size of the atoms themselves... and to establish that a gram of air contained 40,000 billion billions of them." Until then, atomic theory itself was doubted by many scientists.

But it was the subsequent two papers, "The Electrodynamics of Moving Bodies" and "Does the Inertia of a Body Depend upon its Energy-content?" that shook the scientific establishment. The first argued that "not only in regard to mechanical phenomena but also for electromagnetic ones there is no meaning to the concept of absolute quiet," explains Racah. The second asserted that "the mass of a body is a measure of its energy contents; if the energy changes... the mass changes."

Einstein meant that if a body radiates an amount of energy in the form of light, its mass will decrease by that amount divided by the speed of light ( $m=E/C^2$ ). Two years later Einstein published the astounding corollary, that  $E=mc^2$ , meaning that mass and energy are interchangeable and that a small mass can be converted into a vast amount of energy.

In the second two papers of 1905 Einstein had demolished Newton's assumption that time is absolute and flows steadily towards the future.

In dismissing the then common view that light travelled in waves "on the back of" ether, Einstein methodologically asserted that "an experiment can detect only relative motion, that is, the motion of one observer with respect to another." Concerning light itself, he asserted that it moved through space at a constant and unchangeable speed.

The Special Theory of Relativity, as it came to be called, dealt with objects in uniform relative motion. It met with harsh criticism in the scientific world. But some eminent physicists spoke of the birth of "a new Copernicus."

The General Theory of Relativity, published in 1916, enlarged upon its limited predecessor. It used relativity theory to unite and explain the concepts of gravitation and inertia and to illuminate the workings of the universe. Einstein postulated a four-dimensional (three "regular" dimensions plus Time)

finite "space-time continuum." In it, stellar bodies, through the pull of their mass (gravity), bent light travelling between them. In 1919 a British expedition confirmed during a solar eclipse Einstein's theory and prediction about the reality of "light-bending."

EINSTEIN'S perpetual quest for simplicity and a basic harmony in nature led him to devote the second half of his life, until his death in 1955, to formulating a "unified field theory." He wished to explain through a single set of equations the workings of electromagnetism and gravitation. He failed. Many post-World War II physicists dismissed his search for all-encompassing, predictable, deterministic absolutes.

But the theoretic of relativity formulated just after the turn of the century ultimately led to the creation of the A- and H-bombs. In August 1939, with an aggressive Germany about to devour the bulk of Europe, Einstein sent a letter to President Franklin D. Roosevelt, warning of the devastating potential of conversion of matter into energy. Einstein called up the U.S. to pursue enquiry in the field before other, predatory nations achieved frightening successes. He specifically cited Germany's interest in "uranium" and research on atomic energy being conducted in the Kaiser Wilhelm Institut, where he once worked.

"It may be possible," he wrote, "to set up a nuclear chain reaction in a large mass of uranium... This new phenomenon would also lead to the construction of bombs."

Einstein was later to regret his role in promoting American nuclear research, which resulted in the attack on the people of Hiroshima and Nagasaki. He had conceived of research in terms of pre-empting or defeating Nazi Germany, a land he had come to fear and detest.

EARLY IN 1933, just after Hitler's accession to power, Einstein resigned his German citizenship and fled from the Prussian Academy of Sciences. He moved to the Institute for Advanced Studies in Princeton.

Thereafter he was outspoken in his condemnation of German internal persecutions and of Nazi foreign policy during the 1930s. And — unusual for this mild and patient man — in the wake of the

Holocaust he was unforgiving. He never revisited Germany and he refused all honours offered by the country's scientific institutions. He explained: "The crime of the Germans is truly the most abominable ever recorded in the annals of the history of the so-called civilized nations. The conduct of German intellectuals — seen as a group — was no better than that of the mob. And even now there is no indication of any regret... In view of these circumstances I feel an irrepressible aversion to participating in anything that represents any aspect of public life in Germany."

ANTI-SEMITISM and especially the upsurge of Nazism made Einstein intensely conscious of his Jewishness. Though not a practicing Jew, Einstein had never attempted to deny his origins. Rather, he had taken pride in belonging to what he regarded as a "unique" people.

"What unites the Jews," he said in 1934, "and has united them for thousands of years is, in the first place, a democratic ideal of social justice and the idea of the obligation to mutual help and tolerance amongst all mankind. The second characteristic trait of Jewish tradition is their high esteem for every kind of intellectual endeavour and mental activity."

Einstein played down his religious element in Judaism, but he was a "religious" man: his view of the universe was deistic-ministic. His scientific theory, termed with and underlying its metaphysical perspective. When asked if he believed in God, Einstein replied: "I believe in Spinoza's God who reveals himself in the orderly harmony of what exists, not in a God who concerns himself with fates and actions of human beings" (1954).

And in 1944 he wrote to scientist philosopher Max Born: "You and I in complete law and order — I in a wildly speculative way, am trying to capture... 'religiosity' he described in these terms: "The most beautiful and deepest experience a man has is the sense of the mysterious."

Einstein's view of Judaism and in large measure a projection of his own moral, pacifistic and social democratic ideals, preferred to exaggerate their centrality in the Jewish credo.

Perhaps the one area of opinion in which Einstein eluded "coherence" and consistency was in his tortured view of Zionism. In 1919, Kurt Blumenfeld, the German Zionist leader, converted a doubting Einstein to Zionism.

At first Einstein failed to understand what Zionism had to do with "the Jewish question." But soon he came around. "I am against nationalism but in favour of Zionism," he said. "I am, as a human being, an opponent of nationalism. But as a Jew I am a supporter of the Jewish Zionist efforts."

His visit to Palestine in 1923 bolstered his tenuous support of Zionism. Ultimately, however, he was unable to reconcile his opposition to all nationalisms, which he deemed narrow and war-breeding, and the peculiar Jewish need for a homeland, if only to escape the persecutions of Europe. Thus, in the inter-war years, he wrote: "I am not striving for a Jewish state," and: "My awareness of the essential nature of Judaism is opposed to the idea of a Jewish state with borders, an army, and a measure of temporal power, no matter how modest. I am afraid," he warned, "of the inner damage Judaism will sustain."

FAIRLY RAPIDLY he sensed the fatal flaw in the early Zionists' political view. In speaking to Sambursky, Einstein reminisced: "I was with Weizmann, on a visit to America. We spoke of Zionism. I asked him: 'What of the Arabs?' Weizmann replied: 'The Arabs don't exist,' or words to that effect." From early days, Einstein realized the inevitability of a clash of nationalisms that would come during the fulfilment of the Zionist dream, and he feared for the corrupting influence on the "Israeli."

During the 1940s and '50s Einstein criticized the Zionists, almost invariably in private, for letting opportunities for peace with the Arabs slip by. Perhaps this was one of the reasons why he rejected the chance to become president of Israel after Weizmann's death.

Sambursky explains: "Einstein supported Zionism. But like most intellectuals with respect to ideologies, he favoured the ideals but found much to criticize when it came to the praxis, to the realization." Sambursky discerned a certain political innocence and naivete in the great scientist. Einstein "told me that perhaps had America been forthcoming in sharing its nuclear secrets with the Russians, the Cold War could have been toned down or completely avoided."

And, indeed, Einstein's relentless subscription to the "peace camp" in the early '50s earned him condemnation and harassment by McCarthyites as a "Red."

Yet, at the same time, Einstein harboured no illusions about the Russians, whom he called "mechanized barbarians." It is worth noting that in his will Einstein left his private papers, a veritable treasure for scientists and historians of science, to the Hebrew University, which he had helped found. But the papers are still in the keeping of the estate's executors at Princeton University, which is publishing them piecemeal.

Israel scholars hope that after they have all been published they will finally be deposited in the National Library in Jerusalem. Where they would be now were it not for the bungling of HU representatives in the '50s. □

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**GLOBAL** cataclysms altered the face of our planet more than once in historical times. In great conflagrations, the seas emptied on to continents, the Earth's crust folded and volcanoes erupted into mountain chains. Lava flows up to a mile thick spilled over vast areas of land, the terrestrial axis shifted, Earth moved from its established orbit and the magnetic poles reversed.

In a few awful minutes, civilizations collapsed. Species were exterminated in continental sweeps of mud, rocks and sea. In Egypt, the scribe Ipuwer lamented: "The towns are

the subject of intense debate in British and American universities. But in Israel, the name of Velikovsky — a pioneer Zionist and one of the forces behind the renaissance of Jewish learning in Jerusalem — is hardly known.

Velikovsky hurled down his gauntlet to the scholarly world with the publication of *Worlds in Collision* in 1950. A bestseller from the start (it is now in its 74th English-language printing), the book claimed that the Earth had been ravaged by global catastrophes caused by near-collisions with other planets in historical times.

Velikovsky maintained that these disasters were recorded as the miracles and apocalyptic imagery of the Bible, and that they inspired the cosmologies of the ancient world, from most of which he drew extensively to support his thesis.

According to this reconstruction, the Earth, in about 1600 BCE, came into disastrous conflict with the planet Venus, then in an elliptical orbit and possessing an immense cometary tail after originating by fission from Jupiter at a considerably early date. ("The brilliant light of Venus," records one ancient rabbinical source, "blazes from one end of the cosmos to the other.")

The phenomena caused by this catastrophe were recorded in the Torah and recalled in the Psalms as the Ten Plagues, the crossing of the Red Sea, the natural upheavals accompanying the Theophany at Sinai, and the violent phenomena experienced during the 40 years of wandering in the wilderness.

Fifty-two years after the Exodus, Venus passed close enough to cause another set of disasters, including "the retardation of the Earth's rotation, recorded as the Long Day of Joshua."

Records from around that period describe a night without end in ancient Mexico, and a catastrophic extended twilight in Iran. Thereafter, for over 600 years, Venus dominated the night sky and was worshipped and feared as the Queen of Heaven which, every 50-odd years, threatened to devastate the Earth.

**BUT AROUND 780 BCE,** the elliptical orbit of Venus brought it into conflict with Mars, then possibly on an inner orbit within that of the Earth.

In a series of contacts observed from the Earth and incorporated into the cosmologies of the peoples (most notably as the "battles" between Ares and Athena in the *Iliad*), Venus was deflected into a "safe" inner orbit. But the smaller Mars was thrown "out of the ring" into a new erratic orbit to threaten the Earth at 18-year intervals for almost a century and to become universally feared as the god of war — Mars of the Romans, and Nergal of the conquering Assyrians who marched to victory on the crest of the upheavals.

In ancient Israel, these catastrophes were observed and provided the apocalyptic imagery of the literary prophets. The last and greatest of this second major series of disasters was dated by Velikovsky to the Passover night when the Assyrian army of Sennacherib, then besieging Jerusalem, was destroyed by — he maintained — an interplanetary electric discharge.

The event was remembered by the Romans in their festival of Tublustrum in honour of the planet Mars. Since then, the solar system has remained relatively

# PROPHET OF FIRE

MARTIN SIEFF describes the main ideas of Immanuel Velikovsky and the controversy that surrounded his best-selling *Worlds in Collision*.



Foreword by Immanuel Velikovsky

electrical discharges in close contact with Mars, according to Velikovsky) was found in abundance that puzzled astrophysicists holding the accepted theories found themselves calculating the Moon to be 20 billion years old when the solar system itself was still reckoned to be only 6 billion.

Most unexpected of all, the solar system that in 1950 was thought to run solely on Newtonian gravity (with a few Einsteinian modifications) and to be electrically dead, has been found to be filled with electromagnetic fields and highly-charged planets — just as Velikovsky predicted.

Einstein himself accepted that confirmation of Velikovsky's claim that Jupiter would be found to emit radio noise would constitute proof of Velikovsky's theories on the role of electromagnetism in astrophysics.

**OVER THE 25 years** since, Velikovsky's ideas have become respectable, while the man himself has been studiously ignored.

Nobel Prize-winner Harold Urey has explained the layer of ash on the floor of the world's oceans as the product of a collision with a comet 35 million years ago. He did not acknowledge Velikovsky, whom he had bitterly attacked and who gave the same explanation over 20 years earlier — except that his comet was only 35 hundred years ago.

Leading British astrophysicist Sir Fred Hoyle argued last year that the deep-rooted associations of comets with pestilence and plague is due to passing comets actually "infecting" the Earth with viruses and germs. He did not acknowledge Velikovsky's prior claim either.

More direct support has, however, been forthcoming: The great French archaeologist Claude Schaeffer, excavator of Ugarit and professor at the College de France, concluded in his 1948 *Stratigraphie comparée et chronologie de l'Asie Occidentale* that these repeated crises (the violent destruction of ancient cities simultaneously throughout the ancient world from India to the Atlantic) were not caused by the action of man. Far from it, because compared with the vastness of these all-embracing crises and their profound effects, "... the exploits of conquerors... would appear only insignificant."

And in 1974, Robert Baar, professor of astronomy and physics at Brigham Young University, Utah, and one of the world's foremost authorities on the mathematics of celestial mechanics concluded in his paper *Did Worlds Collide?* that on the other planets of the solar system, the current stability of Laplace, the current stability of the solar system could only be calculated to the order of hundreds rather than thousands of years, so that even within a Neolithic system, disruptions and near-collisions within the solar system during the historical record are not a priori impossible on mathematical or physical grounds.

**IN BRITAIN** and America, learned societies and specialised journals now exist specifically to debate the theories of Velikovsky, who has himself lectured at the Graduate College Forum of Princeton University, at the Space Research Centre and at NASA's Langley Space Research Centre.

But in Israel, the man who shaped new and startling light on the

veracity of the Bible is still ignored.

Few people know that Velikovsky, who had enrolled in the Jewish Free University in Moscow during World War I, settled in this country in 1921. Chaim Weizmann asked him in 1923 to help bring the Hebrew University into existence. He had already authored the *Scripta Universitatis*, with the eminent German Jewish scholar Dr. Heinrich Leow, aimed at establishing a Jewish university in Berlin. Einstein had edited the mathematical-physical section. (Velikovsky recounted the full story of the *Scripta* in the spring 1978 issue of the *Jewish Quarterly*.)

Instead, Velikovsky chose to work as a general practitioner in the Yishuv from 1924. After studying under Freud's pupil, Dr. Wilhelm Stekel in Vienna, he became the first practising psychoanalyst in Palestine, working in Haifa and Tel Aviv until 1939. He published numerous psychological papers, several of them in Freud's *Imago*, and was the first to suggest that epileptic characteristics could be located by medical encephalograms.

From 1939, he edited the series *Scripta Academica Hierosolymitana*, to which Chaim Weizmann submitted the first paper, on biochemistry. In 1945, when Velikovsky published abstracts of aspects of his new theories, he took care to do so within the S.A.H. series.

At the outbreak of World War II, Velikovsky was in New York researching Freud and his heroes, an answer to Freud's *Moses and Monotheism*, which eventually developed into his 1955 *Oedipus and Akhnaton*.

The deeper he probed into ancient Egyptian history, however, the more convinced he became that some great universal catastrophe had occurred during comparatively recent historical times.

Velikovsky never returned to live in Palestine and the whole course of his life was radically changed. He was on the long and lonely road that led to *Worlds in Collision* and the most intense scientific controversy since Darwin.

Today, Velikovsky, 83, and his wife of over 50 years, Elisheva, still live in their modest home at Princeton.

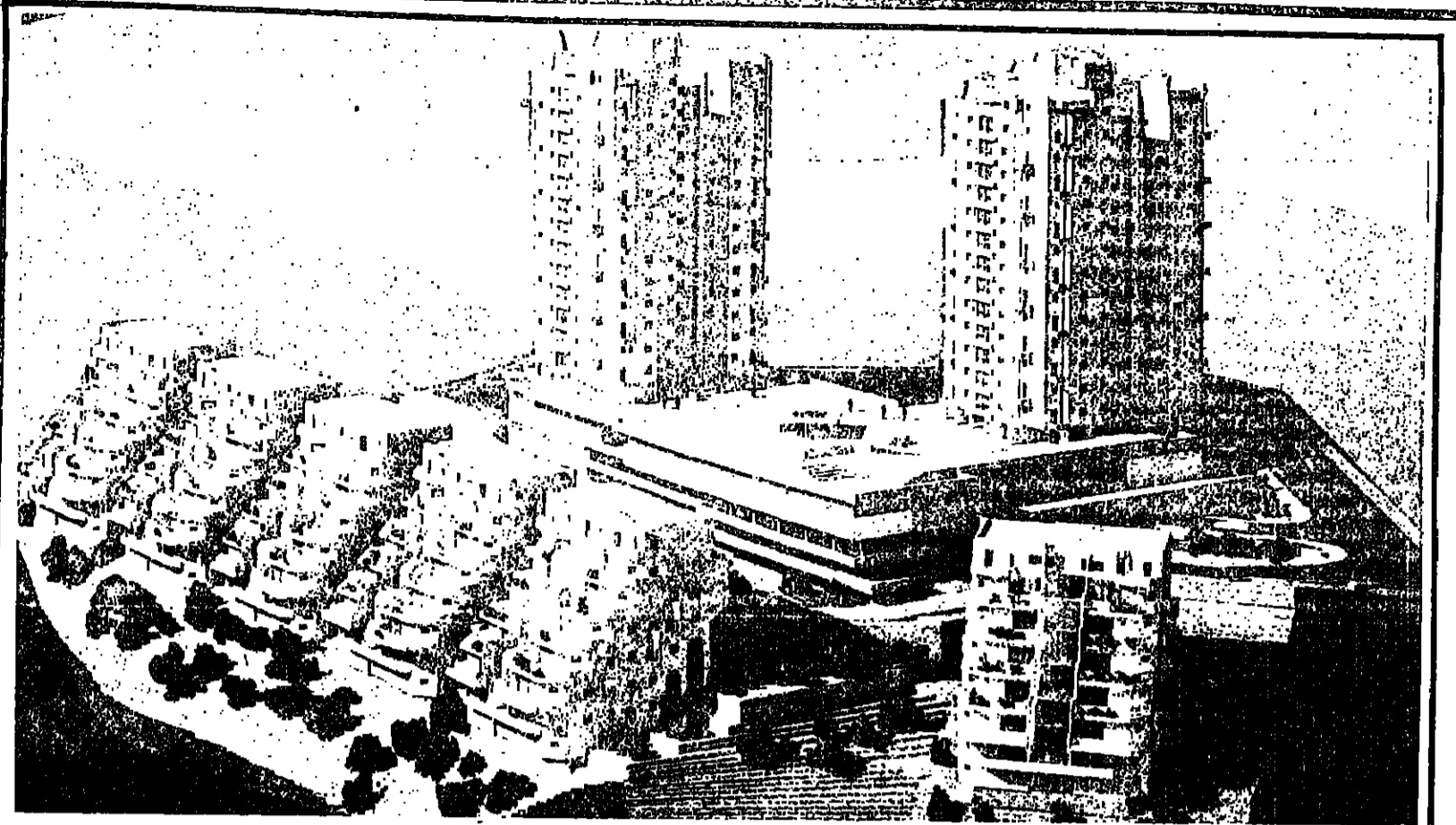
At the 1974 McMaster University conference on his theories, Velikovsky paid tribute to his wife, saying: "She was a brilliant sculptress and violinist, yet she gave her life to me. And I, all I gave her was my *Worlds in Collision*."

Velikovsky still towers over six feet, he is stooped and gaunt, with a shock of white hair. He remains a brilliant debater (his strong Russian accent untamed after 40 years in America), and his public controversies, no less than his private life, have been marked by old-world courtesy and deep moral integrity.

During the height of this winter's snowfall, one visitor found it difficult to persuade Velikovsky not to fetch him from the bus station more than 10 km. away.

The scientific struggles go on: the Mariner and Voyager spacecraft continue to report startling new discoveries that confirm all accepted theories and confound bewildered physicists, while the surprise continues to be ignored, articulated or misrepresented. But he has long since proved himself to be brave and honest, a great human spirit.

FRIDAY, MARCH 16, 1978



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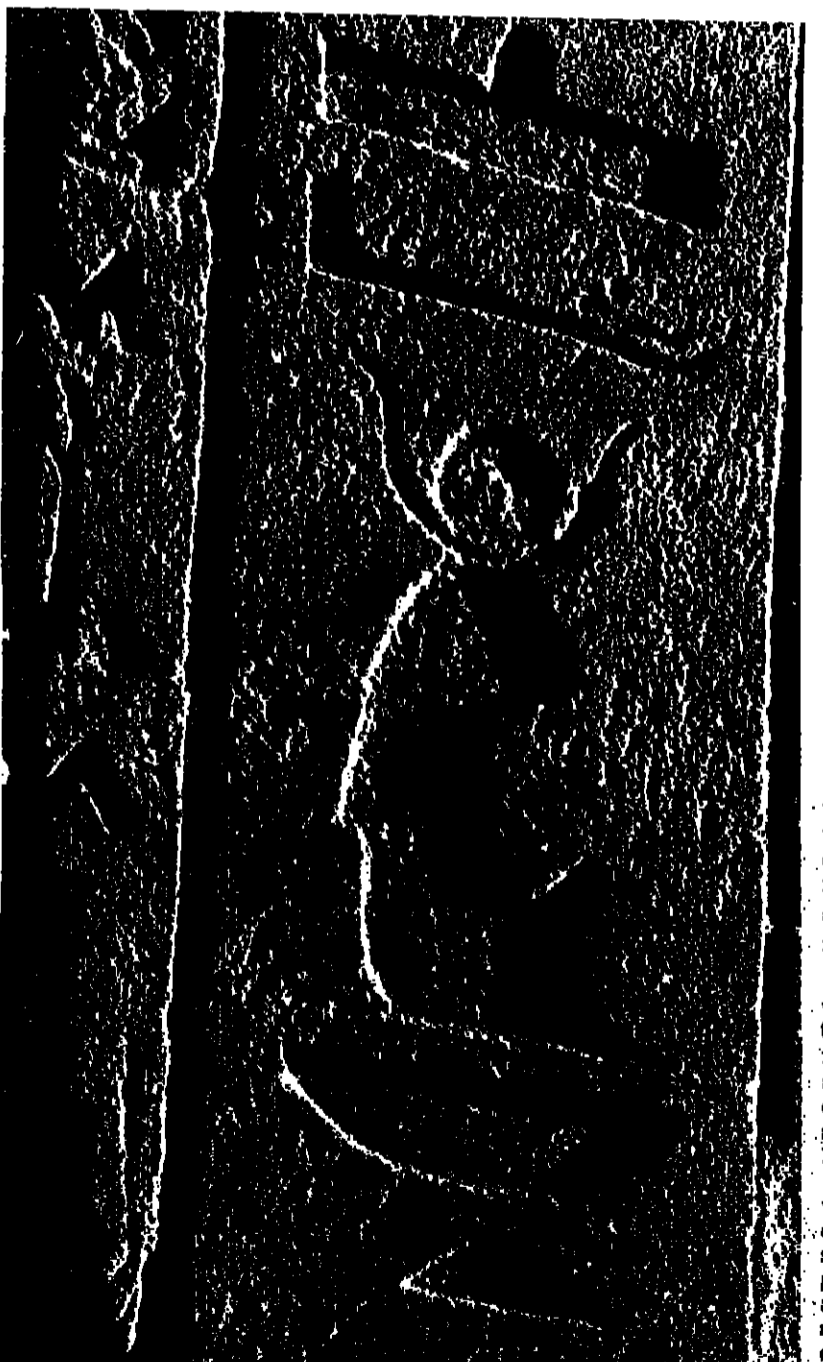
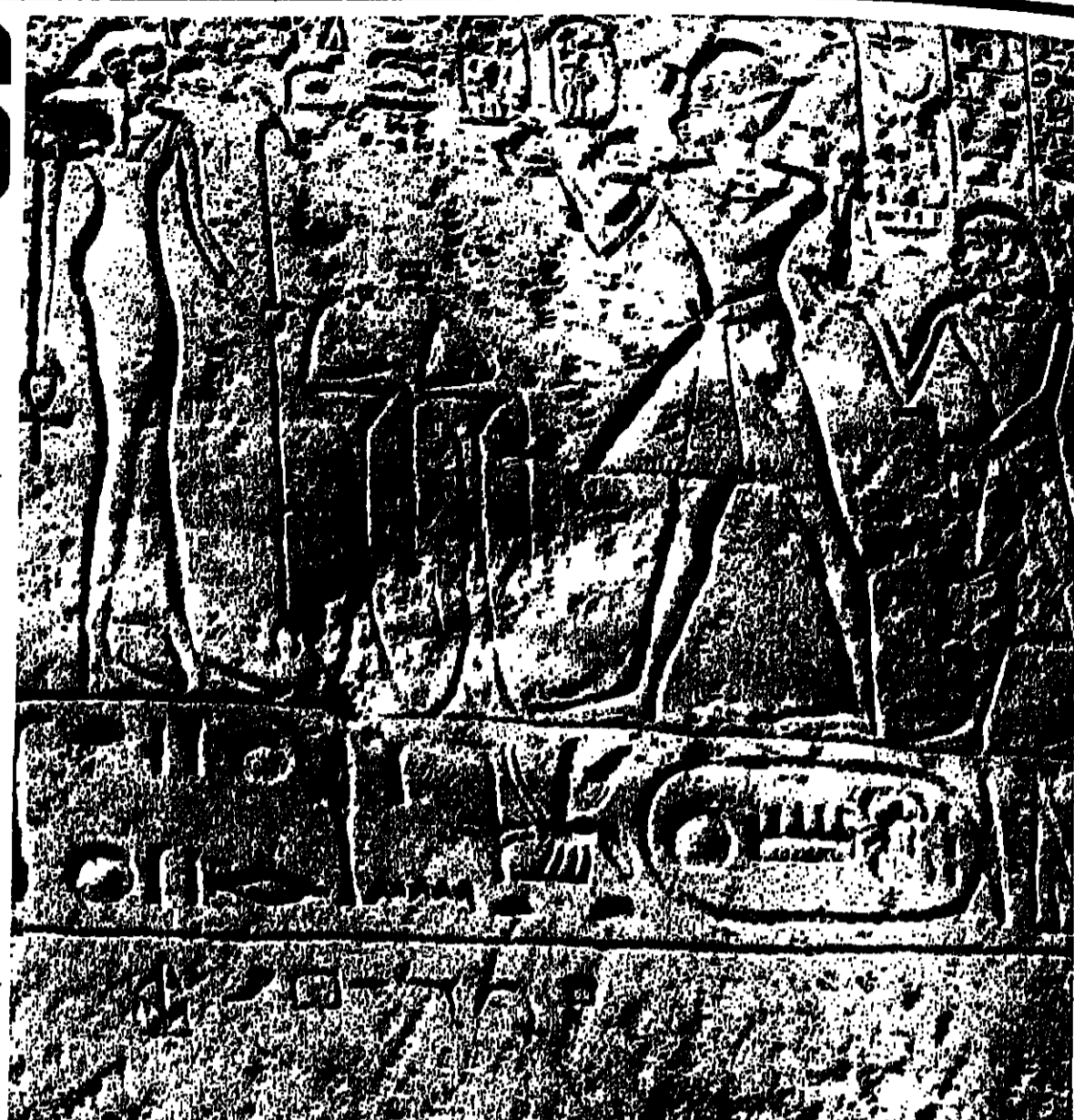
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# PATHFINDERS

JOSEPH SHADUR describes a recent survey of the turquoise mining region of Western Sinai. He took part in it as a member of the several desert field-school teams whose purpose it was to scout out new routes for hikers and tourists.

(Below) Low cut into sandstone stele. (Right) Relief over abandoned turquoise mine depicts Pharaoh Thutmose bringing offerings to Hat-Hor. (Bottom) Detail of Hat-Hor memorial tablet. (Photos: Shadur, Emanuel Pratt)



THE VERY MENTION of turquoise mines conjures up visions of Ali Baba beholding coffers of precious stones; of untold riches to be acquired by those who know the secrets of far-away mountains. Reality can be disappointing, as was discovered by several entrepreneurs who tried to exploit the ancient Egyptian turquoise workings of Western Sinai in the 1850s and in the early years of this century. The turquoise found there proved to be of inferior quality and investments in those ventures never paid off. Today, the local Beduin mine turquoise sporadically and sell their stones mainly in Ellat.

But the mining region of Western Sinai is first-class hiking country, offering sights and sites of great beauty and interest. In order to work out suitable hiking and touring routes in this little-known region, the staff of the *Tzukei David* ("David's Cliffs") field school, near Santa Katarina Monastery, recently conducted a thorough survey there.

The responsibilities borne by the guides on desert tours are very great and before new routes can be added to the existing itineraries, topography and geography of the region as well as its history and nature lore must be fully mastered.

The survey lasted eight days, with half a dozen teams covering the turquoise and manganese mine region around Um Bugma and Serabit el-Khadem, the scarp of the Tih Plateau, and the wide strip of rolling sand-plains between them.

"Covering" meant driving, walking and climbing just about everywhere in the area. Beduin settlements were visited to gather information on customs and life-styles and to record stories; archaeological sites were checked and identified. Where time was too short, or

the terrain too difficult, every significant mountain was ascended so that the details of the surrounding topography could be thoroughly observed and the existing maps corrected.

SERABIT EL-KHADEM has been known as a remarkable ancient Egyptian site since its accidental discovery in 1782 by the Danish explorer, Carsten Niebuhr. Today, after a number of archaeological missions have worked there, we know that it was a sanctuary dedicated to cow-headed Hat-Hor, who was, among other things, the goddess of turquoise.

Ancient mines and hieroglyphic inscriptions are found in close proximity to modern workings in the upper geological strata of the Nubian sandstone, which contains turquoise, manganese and other minerals. Of special interest here are inscriptions in the proto-Sinaitic alphabetical script, probably the precursor of our own.

Not 10 km. away to the west and south-west are the manganese mining installations of Um Bugma built on the eye of World War I by the British. They were greatly expanded later, but were abandoned in June 1961. They include miners' houses, offices, workshops, an overhead cableway, and a narrow-gauge railway to bring the ore to the coast, south of Abu Zeneima.

Like almost everywhere else in Sinai, there are many hundreds — even thousands — of rocks covered with drawings chipped or incised in the stone, the more ancient ones covered by a heavy patina. The Nubian sandstone here displays a multitude of weird erosive shapes. The exposed layers are of many colours; the landscape is wild and moody. The Ramlet Hmayir region between the sandstone mountains

and the immense scarp of the Tih Plateau to the north presents an entirely different landscape of rolling sandhills. These are dotted with Judaeen wormwood and other desert shrubs and strewn in many windwept stretches with beautiful multicoloured, smooth quartzite and agate pebbles.

Occasional outcroppings of sandstone rock often bear the ubiquitous rock drawings. And since one of the main pilgrim routes to Santa Katarina from Suez passed here, the graffiti incised by Russian and Greek Orthodox pilgrims in the last few centuries mingle with ancient Egyptian drawings of Nile boats and of hunters shooting arrows at ibex, alongside a truck chipped into the stone by a Beduin boy of our own day.

OUR BASE CAMP for the first three nights was at the site of an abandoned manganese miners' camp, a few kilometres south of Bir Nasib. In between the stripped down shells of buildings, the place was littered with rusty relics of dismantled mining machinery. There was a well of sweet water not far away at the Bir Nasib Beduin centre.

On one typical working day, our team — Avraham Shaked, the director of the school, three young field instructors and myself — was to ascertain whether it was possible to drive a vehicle through Wadi Abu Hamatta, just east of Um Bugma, to Bir Rakis, in the upper reaches of Wadi Ba'ba, to check out a water source in the area, and generally to look for likely places to take trippers. With us came H'med, a Beduin of the region, to act as guide and answer questions on place-name and other local lore. Wadi Abu Hamatta started out promisingly enough, but we soon

(Continued on page 11)

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

## POST PULLOUT GUIDE

### The Poster

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

**PIANO RECITAL** — Liora Ziv-Li, winner of the Franciscus Shapiro Prize, 1976. Works by Scriabin, Shostakovich, Schumann, Beethoven, Prokofiev. (Israel Museum, tomorrow)

**ISRAELI PHILHARMONIC ORCHESTRA** — Zubin Mehta, conductor; Radu Lupu, piano. Works by Penderecki, Mendelssohn, Beethoven. (Mann Auditorium, Sunday, tomorrow)

**ISRAEL BACH SOCIETY** — Directed by Eli Freud; Kalman Fisch, tenor; Jehoshua Etzion, Esther Goldstein, Jan Jensen, Sarah Orzech. All Bach programme. (International Evangelical Church, 55 Hanevi'im, tomorrow)

**THE JERUSALEM BRASS QUINTET** — Works by Bach, Haydn and others. (Ezra Gallery, 18 King David St., tomorrow at 8 p.m.)

**ARIEL ENSEMBLE** — With Cilla Gramsmeier, soprano; Benyamin Oren, piano. All Schubert programme. (Khan, opposite railway station, Sunday)

**HANOH TEL OHEN** — Flutist, Bach Marston. (YMCA, Tuesday)

**BEETHOVEN CONCERT** — Rafael Sommer, cello; Yonatan Zak, piano. (Targ Music Centre, Elin Karem, Monday. Special bus from King David Hotel at 7.30 p.m., Kings Hotel at 7.45 p.m., Mount Herzl at 8 p.m.)

**LUNCHEON CONCERT** — Emanuel Gruber, cello; Emanuel Karasovsky, piano. Works by Saint-Saens, Faure, Tchaikovsky. (Weiz Auditorium, Hebrew University, Olivet Ram campus, Monday at 1.30 p.m.)

**JERUSALEM SYMPHONY ORCHESTRA** — Ole Schmidt, conductor; Joseph Kalichstein, piano. (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

**TEL AVIV ELECTRONIC MUSIC** — Francois Bel (France) performs his own compositions. (Tel Aviv Museum, Thursday)

**ITALIAN RENAISSANCE TO BAROQUE** — Cilla Gramsmeier, soprano; Shimon Tishler, recorder; Ezer Melzer, bassoon; Efdad Nummark, harpsichord; "Laron" Recorder Consort. Works by Gabrielli, Fontana, Monteverdi, Vivaldi, Scarlatti. (Rehovot, Wix, tomorrow)

**TOSCA** — By Puccini. Israel Philharmonic Orchestra. Zubin Mehta, conductor. Cast: Walter Plantz, Miriam Laron, Mordechai Ben-Shachar, Freddy Teor, Joy Elizabeth Carroll, Herbert Beattie, Louis Garb, Willy Kapran; Tel Aviv Philharmonic Choir; Sharmel Children's Choir. (Tel Aviv, Mann Auditorium, Wednesday)

**THE ISRAELI NATIONAL OPERA** — Founder: The late Edis de Philippo. Conductors: George Singer, Alexander Taraki, Arlo Lavaron. Chorus conductor: Dr. Hillel Pinkus.

**HIGOLETTO** — By Verdi. Cast: Rio Novello (La Scala, Milan), Esther Baumweil, Walter Plantz, Umberto Scavino, James Chalger, Florian Cerny, Joy Elizabeth Beattie, Mordechai Ben-Shachar, Elizabeth Sherrin, Gloria Sharon, Rafael Rosenblat, Dalia Zuller, Jani Batil. (Tel Aviv, tomorrow)

**TOSCA** — By Puccini. Cast: Viorica Pop, Thomas Serpico, Rio Novello, Mordechai Ben-Shachar, Gloria Sharon, Moshe Kabilio. (Tel Aviv, Thursday)

**THE 1/4 CLUB** — English film. (Jerusalem, Israel Museum, Thursday at 8.30 p.m.)

**TZIPI KUNZ** — Story and songs by Tzipi Shavit. (Kfar Sava, Amal, today at 4)

**ERESH BERESH ZOLTA** — Comedy by the Children and Youth Theatre, written by Moshe Ben-Shaul. (Ellat, Tuesday and Wednesday)

**THE MAGIC UNION** — Musical comedy for children and youth. (Yotvata, Monday; Beerli, Tuesday)

**SPACE ODYSSEY** — By the Children and Youth Theatre. (Jerusalem Theatre, Wednesday)



The Batsheva Dance Company in a scene from 'Wilderness, Swamps and Forest,' choreographed by Ze'evra Cohen.

#### THEATRE

All programmes are in Hebrew, unless otherwise stated.

**ASTOUNDING DEED** — Based on stories of the kabbalah. By Dani Horowitz and Ya'acov Rat, directed by Ya'acov Rat. (Khan opposite railway station, tomorrow at 9 p.m.)

**BOEMING EXPRESS** — Comedy by Elio Saglie. (Beit Ha'am, 11 Bezael, tomorrow at 9 p.m.)

**NEIGHBOURS** — By James Saunders. Directed by Mordechai Barkan. (Pargod, 04 Bezael, tomorrow)

**SEXUAL PERVERSITY IN CHICAGO** — By David Mamet. Directed by Roy Isaacowitz. Music by Jim Lewin. In English. About the single scene in 1970s America. (Tzavta, tomorrow at 9.30 p.m.)

**BOEMING EXPRESS** — (Ohe! Shem, Monday at 9 p.m.; Ohe! 6 Bellinson, Tuesday at 9 p.m.)

**CHAPTER II** — By Neil Simon. Cameri Theatre production. (Cameri, 101 Dizengoff, Sunday and Monday)

**DRUNKEN ROUND** — By Yosef Mundy. For ages 18 and above only. (Habimartel, tomorrow, Monday and Tuesday)

**THE FALL** — Albert Camus' play translated and directed by Nitzan Nital. Produced by Te'atron. (Beit Hovev, 98 Dizengoff, tomorrow and Wednesday)

**FROGS** — By Moliere. (Little Tzavta, 30 Ibn Gvirol, Sunday at 4 p.m.; Thursday at 10.30 p.m.)

**THE GOVERNMENT INSPECTOR** — By Gogol. Produced by the Cameri Theatre. (Cameri, Tuesday at 8.30 p.m.; Wednesday at 4.30 and 8.30 p.m.)

**HOMeward BOUND** — The first part of Yehoshua Sobol's projected trilogy "The Days of the House of Kaplan," an Israeli version of Aeschylus's "Oresteia." The play is set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Large Hall, tomorrow at 7 p.m.)

**L.S. DIONTOLOS** — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. (Arad, tomorrow; Jerusalem Theatre, Thursday at 8 and 11 a.m.)

**FRIDAY, MARCH 16, 1979**

מכזא מן האصل

(Continued on page 11)





# Unflappable wings

ROCK, ETC. / Madeline L. Kind

I'VE ALWAYS been amused by those folks who dream about the Beatles getting together again — amused because I've always believed it was a miracle the boys stayed together as long as they did.

Just compare the recently released *Wings Greatest* (CBS) with the best-of-John-Lennon-album *Shaved Fish* of a few years back and you'll see what I mean. Aside from the fact that no single group can find room for the egos of two super-stars, hearing John and Paul on their individual tots for nearly a decade makes you think that they spent the sixties just leaning on each other until they found their own styles.

They were always complementary, of course: McCartney supplying the melodic underpinnings and Lennon laying down bright discoveries with words. But Paul's music was always ultimately rooted in the English music hall, while John, a crude guitarist at best, took his inspira-

tion from primitive American rock. In the seventies, John turned political, then Oedipal, then lit out for Japan, where he's spent the last three years, presumably contemplating Yoko's navel. Paul blithely assembled *Wings* and went on writing silly love songs — and, like they say, what's wrong with that?

THE EARLIEST cut on the new anthology is "Another Day" (1971) and it's as much a Beatles number as any that carried the MacLen trademark — but that isn't surprising, considering how many McCartney solos were coming out before the Beatles actually scattered. Similarly, "My Love" (1973) is a direct descendant of "The Long and Winding Road." But in the same year *Wings* were cranking up "Jet" and from then on, it seems, the Lennon association is just a memory. From the delicious "Junior's Farm" (1974) on up through the recent "Mull of Kintyre" and "With a Little

Luck," Paul has managed to do his own thing quite nicely, thank you — not forgetting a good raw-refined guitar boost from Denny Laine.

So *Wings Greatest* is a nice package of very familiar goods, so familiar, in fact, that you might do better (if you can afford it) to invest in the triple-album live performance versions in *Wings Over America* of some time back. There you'll find some fine spontaneous touches, like Paul's ripping glistandos on "Silly Love Songs," a "Band on the Run" of Jerry Lee Lewis hysteria, and a beautifully mixed "Listen to What the Man Said," which unaccountably is absent from *Wings Greatest*.

MORE JAZZ from Eastronics. Nice to know they care about the local market, but they sure put out some funny packages. The Fantastic Jimmy Smith (on the *Front Label*) has the organist pumping away behind brass soloists like a skating rink Musaker. My Old Flame (also *Up Front*) shows Miles Davis in 1979 gear on the cover, but the outs are all from the 1950s; that's okay, some great on, it seems, the Lennon association is just a memory. From the delicious "Junior's Farm" (1974) on up through the recent "Mull of Kintyre" and "With a Little



album called *Black Is the Color* (labeled *Trip* on the jacket but *Springboard* on the records themselves). Nina's always magnificent, but the quality of the recordings varies greatly here, from tinny to overly lush. Still, some great piano solos, the likes of which we haven't heard since Nina's early days on Colpix. Chief complaint, however, is that all three of these albums are short; unless only four tracks to a side, and rarely a side topping 15 minutes. One is barely 11 minutes. Taint fair. On the other hand, Eastronics has pressed an RCA release, Glenn Miller — A Legendary Performer, with an even dozen of the best of Glenn from 1938-42, lovingly re-mastered into stereo. Ah, yes, makes us

nostalgic.

ROCK REGA: Rolling Stone Keith Richards ain't quite out of the woods yet on that Canadian drug bust.

We reported some weeks back that the Ontario judge had given Keeffe a year's probation for holding horse, with the stipulation that the miscreant provide a free concert for the Canadian National Institute for the Blind. Okay, no problem. The rest of the Stones, along with Eric Clapton, Peter Townsend, Elton John and Rod Stewart immediately said they'd like to take part. The concert, according to the Judge, must take place by May 24.

But then the Justice Minister appealed for a tougher sentence, and if Richards appears in Canada before June 1, he'll be served with the notice of appeal. He then would likely have to face trial again, with a possible seven-year sentence. In the offing: if Richards doesn't show up, he forfeits the concert and the original judge is going to wet his robes in anger. One other little problem: the Blind Institute's auditorium seats 200, hardly room enough for the Stones' amplifiers. But the owner of Toronto's hockey stadium has just offered the Maple Leaf Gardens for free.

# A hundred years young



Major Teddy Kollek accompanies Sir Robert Mayer at a concert given by the Jerusalem Municipality Youth Orchestra, in the council chamber.

BY THE WAY, the Jerusalem Youth Orchestra had another meeting with a very distinguished personality this week, playing at the arrival ceremony for the President of the United States and his party which took place on Saturday night on the Memorial Plaza in Romema. The original plan was that the Israel Philharmonic Orchestra, giving its regular concert at the Binyanei Ha'Ooma nearby, would time its interval to coincide with the President's arrival, that Zubin Mehta would go out and conduct the Youth Orchestra, and that the 3,000-strong IPO audience would be invited to join the welcoming crowd. As the convoy from Lod arrived later than expected, Mehta, just for fun, conducted the band in two pieces, to the delight of the waiting dignitaries, the TV crews and journalists, and the attendant security guards, before returning to the concert hall to conduct Beethoven's Fifth Piano Concerto.

The IPO audience knew nothing about this at the time. All it was told by the functionary who eventually appeared to apologize for the extended intermission was that this was due to "technical reasons." MOST delightful exhibition is at present on display at the Jerusalem Theatre: Avraham Gat's photographs of musicians connected with the Jerusalem Symphony Orchestra over the last decade. Gat has many talents: professionally, he is a radio technician, but he is a natural musician, playing the recorder delightfully, and he also models, out of wire and other scrap, delicious figurines, mostly of musicians. Now, he demonstrates his skill as a photographer. Gat's portraits — some painstaking "set pieces," others snapshots in a lucky moment — do not only show typical characteristics of the models, but exemplify his sense of humour and his sharp gift for observing people's weaknesses and vanities. It is worth making a special trip to the theatre to see this exhibit.

## MUSIC & MUSICIANS

**Yohanan Boehm**

JERUSALEM'S municipal council chamber was an unusual sight: instead of the worthy delegates debating the weal of our citizenry, the centre of the hall was occupied by members of the Jerusalem Municipality Youth Orchestra giving a special concert in honour of a distinguished visitor from London, Sir Robert Mayer. Sir Robert presented Mayor Teddy Kollek with a bust sculpted by Epstein, which will eventually be placed in the Jerusalem Youth Music Centre now nearing completion. Sir Robert is not a musician, but his place in those columns is absolutely justified, for he has done more to encourage the appreciation of music among young people than probably any other single person in our time. When I visited him at his home in 1972, the telephone rang incessantly, with people calling to his rehearsals, auditions and meetings; and he was then a mere 83 years old. He came to Jerusalem the following year for the world congress of the *Jouvenes Musicales*, and his address at the Binyanei Ha'Ooma was not only full of unshakable optimism, but was a wonderful example of the regenerative power of music.

BROUGHT UP in a music-loving German-Jewish family, and married to an English singer, Mayer compensated for his disappointment at not becoming a musician among the young. The Mayor Youth Concerts became an institution in England, and his energetic enthusiasm drew more and more people into the orbit. At the end of the almost-centenary declared there, it's really only one way to draw young people into the magic of music — by letting them make it themselves. Although from our experience in music education we tend to

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THE QUIET CALM of a resort town out of season has always appealed to me. Not that Netanya is ever entirely empty, even in winter. And the restaurants generally remain open all year, providing meals at fairly reasonable prices.

On our last visit to the town, we tried the Taipei Chinese restaurant, which had been recommended as "the best in Israel." I don't know if the Taipei can claim that distinction, but the meal was certainly excellent.

I must add, however, that my tastes in Chinese food run to the spicier Szechwan dishes. I am less enthusiastic about bland Cantonese fare with its many sweet and sour dishes.

Thus, to open my meal, I had a hot and sour soup, a very spicy offering indeed — and it was served hot, as it should be. The soup was jammed with all manner of vegetables, which remained crisp, and bits of meat.

Far less peppery was the wonton soup ordered by my companion. In this soup, the taste of the chicken broth base was far more pronounced. The wontons themselves were generously filled with a tasty meat mixture.

My companion had to bear with me in the choice of the two main dishes which we shared. Both were highly seasoned.

THE MORE impressive of the dishes was a fish in garlic sauce. The whole St. Peter's fish had first been fried with a coating and then presented in a sauce that included garlic, chopped green onion and a great deal of ginger and hot pepper. The dish was

## Chinese fish in Netanya



delicious, if a little oily for some palates. I found it quite sublime. The same could be said for the beef in bean sauce, a pungent dish of meat slices in a thick black sauce — not quite as hot as the fish, but very good. I must admit that although my companion asked for chopsticks and used them with honour, I ate my meal with a fork.

It goes without saying that we

MATTERS OF TASTE  
Haim Shapiro

meal, which the waitress poured out and replenished with alacrity. The desserts included leachees and a fried banana, which looked very impressive when it was brought, flaming, to a neighbouring table, but we felt we could do without them in view of the generous portions of the main dishes. The bill came to IL288.

THE IDEA of serving a large

carp or St. Peter's fish in an exotic sauce is an excellent one for those who want to impress their guests. The drawback is that the fish must be cooked immediately before serving and thus cannot be served as a main course without the cook being absent during the meal. I would suggest that for Westerners such a dish be presented either as a first course, accompanied by rice, or as one of the dishes in a Chinese-style meal, in which the fish is the only item that must be made at the last minute. To make such a fish, take a very fresh carp or St. Peter's fish and clean it thoroughly. To clean the inside, dip your hand in coarse salt and rub away all the dark covering. Drain the fish, dry it well and dip it in flour.

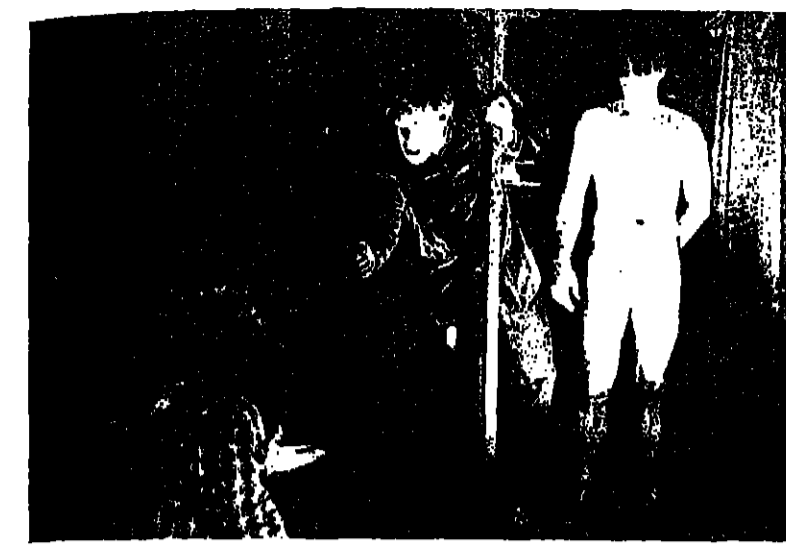
Using a wok if you have one, or a very large frying pan, fry the fish until it is lightly browned on both sides in a few centimetres of oil. Transfer the fish to a heat-proof platter and leave it in a warm oven.

Meanwhile, pour out most of the oil, leaving only a few spoonfuls. To the heating oil add about a teaspoonful of hot red pepper, four or five chopped cloves of garlic and, in the absence of fresh ginger, about two tablespoons of ground ginger. Let this mixture fry for a few seconds and add a spoonful of tomato paste and a drop or two of vinegar.

If you are determined to make all Chinese food sweet, then add a little brown sugar as well.

Mix the sauce briefly, pour it over the fish, sprinkle the entire offering with chopped green onion and serve immediately. □

## Underground horror



Tuvia Tavi, (right) is auctioned off, limb by limb, by Israel Biederman.

### THEATRE / Mendel Kohansky

**ALCOHOLIC CYCLE**, a play by Joseph Mundy performed at Habimartef, is pretty strong stuff. Mundy, who also directs the play, does not spare his audience or the cast, which works harder than any I have seen recently.

It is a gutsy play, and while it would be a mistake to regard it as autobiographical — no one person could have gone through all the experiences in this play — it is obviously an account of one man's private hell.

The play is set in Paris — but a Paris as different from the one described in travel brochures and nostalgic memoirs as this play is from a boulevard comedy. Here it is a phantasmagorical city, ridden by violence; a city in the final stage of an apocalyptic holocaust.

The obvious comparison is with Dante's *Inferno*, but Mundy is not blessed with the religious beliefs of the 18th-century poet who, after his harrowing journey through the underworld, wound up in Paradise. Here, hell is the end; nothing comes after.

There is a strong influence of the so-called playwrights of the absurd who flourished in Paris in the '60s, particularly Adamov, who is mentioned in the dialogue, and Tardieu.

In fact, some of the scenes set in the Metro are very reminiscent of Tardieu's *Les Amants du Metro*, where two lovers lose each other in the anonymity of the underground crowds.

THE PLAY is composed of a series of barely connected scenes, all taking place in the underworld of Paris. The characters encountered by a vaguely-conceived author, in national terms, are mainly clochards, whores, criminals. There is also one authentic Parisian: the writer Sachet Masoch, the man who lent his name to masochism, pleading with his mistress to flog him. She finally relents and flogs him until he reaches orgasm.

Sex is an important part of the play, and like everything else here, it is of a nightmarish kind, making its own sense. Like the seduction of a vagabond by a high-priced, high-living whore who releases the dirt, the rot, the evil smell of his body; or the startlingly realistic scene of a man being performed on a high platform, followed by the senseless murder of the man, *Alcoholic Cycle* has a villain.

It is an unnamed force that destroys everything human. "Where is Jean-Jacques Rousseau?" cries the writer, watching the horror of his friend, a handsome, muscular young man, being auctioned off, limb by limb.

The violence is senseless, as violence usually is. Two men turn their victim into an Egyptian god by stripping him naked, painting blue stripes on his face and sending him on a trip across a river with a coin in his hand to pay the boatman (haan't Mundy got his Egyptian mythology mixed up with the Greek?). And off the man goes into the tunnel to face an oncoming train. There is an unbearably loud rumble of carriages rushing by, blinding lights flashing in the audience's eyes, then an announcement over the loudspeaker that due to an accident, traffic will be suspended for a while.

The senselessness of violence is fully expressed in the scene where a heavily-muscle character dressed in black leather and chains explodes in a burst of gibberish, each sound like a pistol shot. It is one of the most effective scenes of all.

THIS IS the kind of play that calls for the author to direct it. It is so intimately personal that I doubt whether anyone else could have done justice to it. It is also one where the action, the sheer physical movement, is at least as important as the spoken word.

Mundy directs with tremendous energy and brutal passion. Without these qualities, the text would have appeared paltry. And he has coaxed performances from his cast that are charged with explosive energy. The sheer physical exertions of each of the performers are impressive; and there are scenes bordering on the pornographic that demand extraordinary emotional efforts of them.

The cast consists of Shmuel Atzmon, Israel Biederman, Rachel Dayan, Malrav Gary and Tuvia Tavi, all playing multiple parts, all turning in at least satisfactory performances. I was especially impressed by Tuvia Tavi, whose striking physique and agility stand him in good stead here.

Eli SinaI designed an unrelievedly black set, consisting of platforms and ladders and stairs to accommodate the quickly changing scenes. His costumes were most effective. □

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FRIDAY, MARCH 18, 1978

THE JERUSALEM POST MAGAZINE

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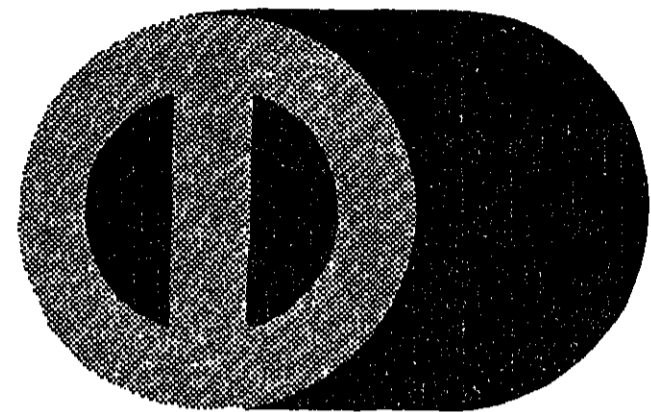








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בלתי ניתן להעברה - ראה מעבר לכרטיס

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BARRELS containing organophosphate pesticide residues have been found in several food-processing plants in Israel, admits Aaron Eisenberg, the chief toxicologist at the Health Ministry.

Organophosphates belong to a class of chemicals developed as by-products of nerve gas research. They attack the nervous system by inhibiting blood enzymes which help to regulate the body's nerve impulses. If enough of these enzymes are affected, the result may be paralysis of the diaphragm leading to death by suffocation.

The Health Ministry took care of the problem by issuing regulations on September 4, 1978, banning the use of recycled insecticide barrels in food-processing plants.

According to Eisenberg, "no imminent danger was present in the use of the barrels. Therefore there was no recall of any possibly contaminated products, nor was there any notification to wholesalers or consumers that organophosphate residues were found in empty barrels ready for use."

No check was made of food or juice or other products already stored or shipped in the barrels. "There was no special test because we found such low levels at the swab tests that it was not conceivable that detectable levels would be found in food," Eisenberg declared.

I discovered in fact that organophosphate traces were found in the Pri-Ze fruit and vegetable canning plant in Hadera, the Zohar soap factory in Kibbutz Daliyyah, and the Milos citrus and fruit products plant in Nahariya.

PRI-ZE is one of the largest canning and processing plants in the country. They produce orange and tomato juice and fruit concentrates, in addition to pickling and canning tomatoes and cucumbers. Milos markets orange, lemon and tomato juice, both in ready-to-drink and in concentrate form. Though some of their products are listed under their name, many are sold under various distributors' labels.

Zohar makes detergents and other cleaning materials for both domestic and industrial use. The new regulations make it illegal to use in food-processing plants any barrel that has once contained a "dangerous substance," as defined by law. (A new barrel costs IL350, whereas a recycled one costs only IL30.)

Apologists argue that it has not been proved that anyone has ever been harmed or killed by organophosphates found in Israeli food.

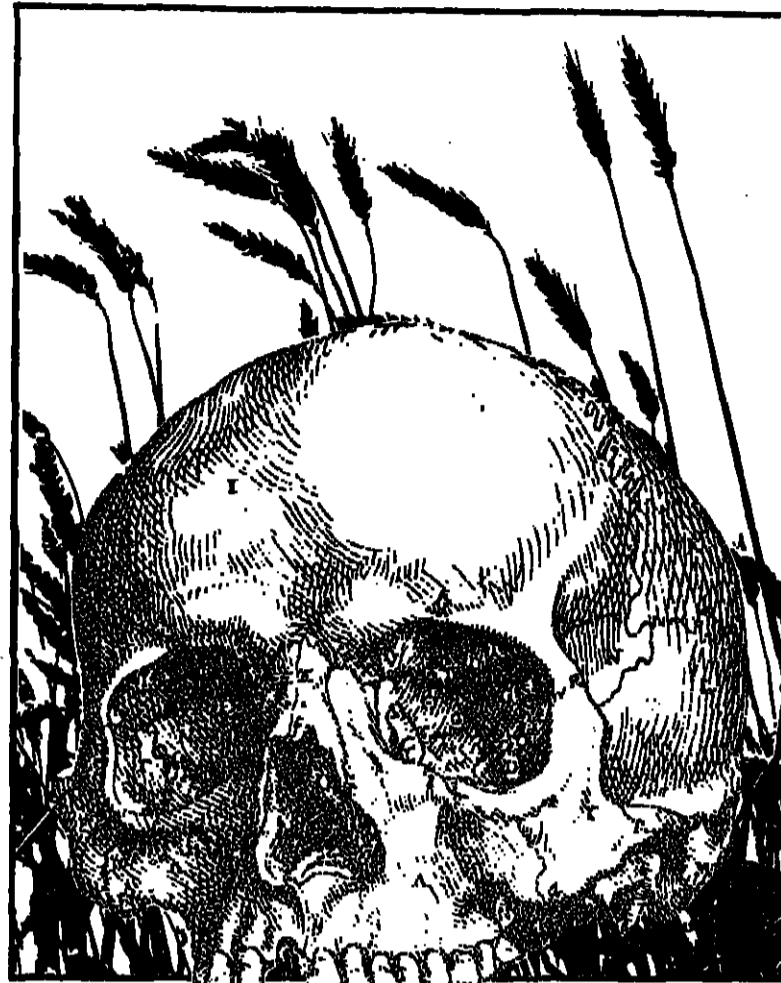
However, a press release from the Health Ministry dated October 24, 1978, states quite clearly that several workers in the barrel-recycling plants had indeed suffered from poisoning as a result of working with organophosphate residues.

Eisenberg points out that in addition to the regulation banning the storage of food in barrels containing dangerous substances, there are other regulations which forbid the throwing of chemical wastes from the barrels into municipal sewage systems.

But the problem is enforcing the law. Eisenberg admits there has been no feedback from factories on compliance with the laws.

THE LONG-TERM effects of exposure to organophosphates have yet to be determined. Many of the pesticides, however, are known

## Reaping the whirlwind



Pesticide residues have been found in containers used in local food-processing plants.... Farmers are clamouring to use Temik, an insecticide that is more toxic to mammals than to insects.... The concentration of pesticides in Israel is eight times higher than that found in Western Europeans—these are some of the disturbing facts unearthed by the Post's STEVE ROSENBERG.

mutagens. And what is especially disturbing in the local context is that our farmers use huge quantities of these substances and are not always as careful as they should be. For example, they are liable to ignore warnings on labels.

According to information supplied by the Plant Protection Department of the Agriculture Ministry, more than 21,000 tons of pesticides were sold in Israel in 1977, of which 3,200 tons were organophosphorous compounds.

BUT THERE ARE only four people in all Israel whose job it is to make sure that pesticides are stored and used correctly in all the kibbutzim and moshavim in the country. They are also supposed to check the hundreds of insect and pest exterminators who work in urban areas, as well as companies that spray fields from the air. The group constitutes the Pesticides Monitoring Division of the Nature Reserves Authority, which is under contract to the Health Ministry.

Unfortunately, its powers are limited to enforcing pesticide storage regulations. Amos Rubin, the entomologist who is head of the division, says that the most potent weapon against violators is the threat to cancel supplies of pesticides.

Rubin says that the Agriculture Ministry has only one inspector whose job is to check if the contents of a package are what is listed on the label.

ON THE OTHER hand, the ministry is responsible for licensing pesticides. Requests to use them originate at the ministry's Department of Plant Protection and Inspection, headed by Dr. Shimon Pappo. If the department is satisfied that a product is effective, and that its use is justified, it will pass on the request, with its recommendation, to the Health Ministry.

The request then goes to a four-man coordination committee for the approval of agricultural pesticides. Besides Eisenberg, Emil Wessenberg, who is director of the Institute for Control of Medical Substances, represents the Health Ministry. Dr. Mordechai Vermes, director of the Agriculture Ministry's pesticides division and Michael Egged, director of the toxicology laboratory in the Veterinary Institute, are the two delegates from the Agriculture Ministry.

Eisenberg describes the process of approval as "multi-tiered." Not only the effectiveness of a pesticide, but also its toxicity and threat as an occupational hazard, are examined. The environmental effects and the possible danger of the chemical and its residues to

humans are also researched. The major pesticide manufacturers do, of course, give detailed information as to their proper use. They also provide potential customers with an abundance of slickly produced information and mount seminars on the benefit and application of particular pesticides.

ONE PESTICIDE that farmers are clamouring for is Temik, Union Carbide's trade name for aldicarb. Temik is a systemic pesticide which comes in granular form. This means that the poison is absorbed by the root system and translocated to all parts of the plant, including the fruit.

The promotional material put out by Agan, Ltd., of Ashdod, the local distributor, says that Temik is effective in the control of certain insects, including mites and aphids and nematodes.

Packaged in 45 kilo plastic bags lined with tin-foil, the product is sold just as it comes from Union Carbide, says Yehiel Himmelfarb, an agronomist working for Agan.

Temik costs the farmer about IL500 per bag, he says. Most of the pesticide is sold to the Cotton Marketing Board, which in turn sells it to growers. There is no way of limiting the amount sold to a person who has a licence, Himmelfarb notes, refusing to say how much his company has sold. "For commercial reasons, we don't wish to divulge the amount of Temik brought to the country." Nonetheless, one may be sure that the amount is in the thousands of tons.

Eisenberg says that Temik was first allowed in Israel for use on ornamentals (flowers) during the 1968-69 season; its use on cotton was authorized in 1978. Vermes points out that with the introduction of Temik, the amount of aerial spraying of cotton has decreased. (Though cotton takes up only eight per cent of the cultivated land, it consumes 25 per cent of the synthetic pesticides used in the country.)

ALTHOUGH Temik is in fact permitted on a few edible crops in the U.S., it has not been approved for use on such crops in Israel. Over a year ago, the Agriculture Ministry asked the Health Ministry to permit the use of Temik on pecan trees. And the Agriculture Ministry has allowed its experimental use on citrus saplings (see *The Jerusalem Post*, January 18, 1978).

According to U.S. Environmental Protection Agency regulations, residues of one part per million (ppm) are allowed in or on potatoes and sugar beet tops; 0.5 ppm in peanuts and sugar beets; 0.02 ppm (negligible residue) in sugarcane and sweet potatoes; 0.01 ppm in meat and meat products and 0.002 ppm (a negligible amount) in milk.

In Israel, the only listed standard in the November 1977 booklet, *Pesticide Residue Tolerances in Israel*, is for cottonseed at 0.1 ppm.

Harrison Wellford writes in *Sowing the Wind* that "Temik is one of the most poisonous chemicals ever developed for general use in the United States." Union Carbide invested over \$10 million for Temik's development and estimated a potential market for it of over \$80 million. The Israeli Health Ministry's data confirming the efficacy and safety of Temik comes from Union Carbide, says Eisenberg.

OBVIOUSLY such a lethal chemical has to be closely

monitored, and indeed there are strict regulations governing its use. Special applicators must be employed so that the granules are deposited under the ground and it may not be applied at all during the 90 days before harvest.

Zippora Yahalom of the Agriculture Ministry's Pesticide Registration and Control Department points out that a licence is needed to buy Temik. It is given after a course of instruction lasting a few hours and a quick test comprising 31 simple, multiple-choice questions. According to one person, the course is not at all difficult.

The test states that Temik is supposed to be applied at the rate of two kilos per dunam. Vermes says its permitted per dunam use is slightly higher. After a person has a licence, he needs a special permit for every amount he buys, indicating the area and the crop on which it is to be used, adds Pappo.

However, since responsibility for monitoring use of Temik in the field rests on only four people in the Nature Reserves Authority, abous of the chemical is possible.

According to records kept by the Health Ministry, there has been only one reported case of non-lethal poisoning by Temik. Eisenberg says the preliminary report shows that someone in a northern Galilee kibbutz, who was not licensed to use Temik, was distributing it by hand (Temik is also absorbed through the skin) in an orange grove.

Rubin says that one of his inspectors, Peretz Giladi, found Temik being used to kill aphids on melons on Kibbutz Samar in the Arava. Rubin's inspector claims that the person did not realize that it was dangerous to use Temik on edible crops and that its use is limited here to ornamentals and cotton.

Rubin says he and Giladi found Temik on Kibbutz Sa'ad in Spring 1978. However, Kibbutz Sa'ad has neither cotton nor flowers. One moshavnik states that he knows people who apply Temik around fruit trees they use for their own consumption. There have been unconfirmed, though reliable, reports that Temik residues have appeared in some oranges. Other sources indicate that the use of Temik in pecans is widespread.

IN 1989, the U.S. Secretary of Health, Education and Welfare appointed a panel of scientists to look into the question of pesticides and their relationship to environmental health (the Mark Commission).

Reports Wellford: "The commission found that in many instances pesticides account for the highest level of foreign material present in fatty tissue and perhaps in the liver of man."

Says Dr. Jerry Westin of Tel Aviv's Consumer Shield Organization: "Many studies have shown that the concentration of pesticides in Israel is one of the highest in the world, second only to India, and up to eight times the levels found in Western Europeans and nearly double even those found in Americans."

Other authorities confirm that there are already too many pesticides and potentially poisonous chemical residues allowed in our food. It is impossible for an individual to know all the hidden ingredients in the food he eats. However, it is not too much to insist that the use of unpermitted chemicals on food crops be monitored better than it is now, and that the public be alerted to potential dangers by the authorities. □

مستدا من الأصل

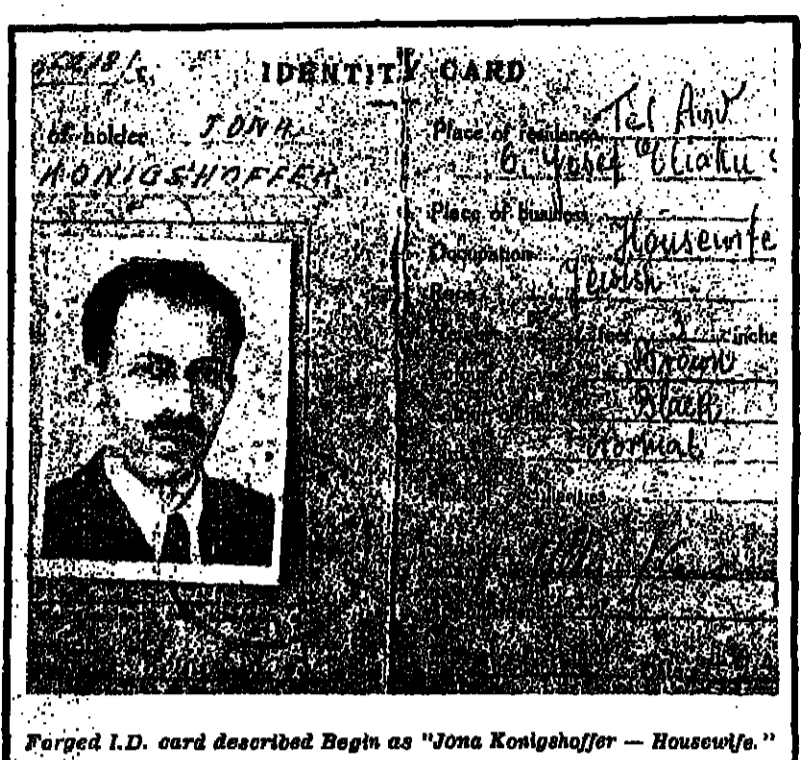




THE RISE TO POWER of the Likud has created a favourable background for putting forward — with a hitherto unknown popular appeal — its own perspective of historical events in Eretz Yisrael. Indeed, one of the tasks closest to Menahem Begin's heart, when he formed the Herut Party in the newly-established state, was to keep alive the traditions of the Irgun Zvai Leumi. For years, Herut circles have lived with a frustrating feeling that their side of the story was systematically overshadowed by the dominant Hagana-Labour-Histadrut side.

Among recent efforts to remedy the situation in this volume by journalists Aviezer Golan and Shlomo Nakdimon (the latter has since become the Prime Minister's press relations aide), Titled *Begin* and thus presumably a biography, it is actually a concise history of the movement, in which Begin serves as chief protagonist.

## Revolutionary leader



Forged I.D. card described Begin as "Yona Konigsbaffer - Housewife."

Once its basic partisanship is accepted, the book proves to be a clear, unpretentious and useful reminder of that other side of the story, especially of the turbulent period which preceded the establishment of the state. Israeli youth today knows little about the Irgun's intense struggle against the British authorities in Palestine. This volume tells the story in sufficient detail to fill the gap, but it is not so over-dramatized with facts or laden with ideology as to turn the reader off.

Rejecting the position of the Yishuv's leadership, the Irgun, led by Begin, set out to fight the British while World War II was still in progress. Begin always attached great importance to words, and he insisted that a Proclamation of Revolt be issued in order to articulate the Irgun's

goals. Thereafter, buildings of the British administration became targets for bomb outrages.

The largest and best-known occurred in Jerusalem at the King David Hotel, with 91 fatalities. That was largely due, according

### Reuven Rosenfelder

to the authors, to a fatal error by a ranking British administrator who ignored a warning.

The British retaliated with a series of hangings which in turn resulted in the kidnapping of British personnel to forestall further hangings. In one dramatic exchange, the Irgun executed two British sergeants, after the cabinet in London insisted on the hanging of three Irgun members who had taken part in a raid on the infamous Acre jail.

Another aspect of those troubled times described in this book is the

hostility within the Yishuv itself between the established leadership and the Irgun. It culminated in the "Season," in which the Hagana went all out to put an end to the Irgun, at times even cooperating with the British secret police. The "Alkalena" incident (the subject of another book by Shlomo Nakdimon), which sealed the fate of the Irgun and created an intense, lingering bitterness, must be viewed against this background.

he undertook a grim search for members of his family.

THE OPENING chapters of this biographical history are devoted to Begin's childhood and development into the leadership role of Betar in Poland. An overriding sense of transcendence, hardship, even grimness, marks these years. His native city of Brest-Litovsk, with a Jewish population of 30,000, was in a precarious position on the Polish-Russian border. The Jews of Brest were prey to shifts in the political mood, victimized by larger forces in the arena. During World War I, Begin's family had to hide in a forest. His father, Ze'ev, provided an example of a proud, conscious Jew and Zionist, who became a leader of the Jewish community in his city. He was killed by the Nazis.

UNLIKE THE substantive and historically interesting sections on Begin's youth and the Irgun's activities, the closing part is an unedifying and hurried review of the years in the political desert as leader of the opposition. The last chapter, devoted to the Camp David summit, reads like a rehash of afternoon-paper dispatches, replete with familiar Press Office photos.

Together there are many photos, adding a visual dimension to the narrative. People like to look at pictures, evoking times past, but this book would have been better for greater selectivity in illustrative material, especially as regards portraits of various members of the movement. Many photos are displayed full-page, adding drama but accenting an unpleasant starkness. A further drawback to the visual side is the poor quality of the printing, which casts a pall of technical cheapness over the entire production, despite the glossy dust-jacket.

On the whole a somewhat uneven undertaking, but a good primer, skillfully written, on some pertinent history of the not-so-distant past. □

THIS COLLECTION of essays, letters, and addresses is the 18th book to have emerged from the untrifling hand of the eminent American Rabbi, Robert Gordis, although it is only his second to deal specifically with Conservative Judaism. The others range in content from such works as *The Biblical Text in the Making*, published some 45 years ago, to *Love and Sex: A Modern Jewish Perspective*, published just last year.

Marshall Sklare, the noted Jewish sociologist, has commented that Gordis "is considered by his colleagues to be the most powerful mind in Conservatism" and that he has not hesitated as a result to assume the ideological leadership of the movement. Readers of this book may perhaps disagree in their evaluation of the powers of mind evinced in its pages, but all will find it forthrightly ideological as well as sufficiently polemical to maintain their interest, if not always their sympathy.

The problem of defining a distinctly conservative ideology, in fact, emerges clearly as a central concern of Gordis's thought despite, or perhaps because of, the reluctance of many within the movement to discuss it openly. Sklare, in his now classic if controversial study *Conservative Judaism* asserted that the Conservative movement had not developed a coherent ideology, but rather, was perceived by most of its lay adherents as "a halfway house between Orthodox and Reform" and by outside observers as "Orthodox in theory and Reform in practice."

IT IS this position which causes Gordis particular anxiety and

## Evolutionary doctrine

### UNDERSTANDING CONSERVATIVE JUDAISM

as those "who are sensitive to the problem of their non-observance." This solution, however, can be of little practical significance as there is no way of knowing just how many Jews are troubled by their non-observance. (Besides, is it not a bit too stereotypical to use guilt as a measure of Jewish authenticity, even in America?)

Any Jewish religious ideology which seeks to determine norms on the basis of practice rather than vice versa is bound either to make decidedly arbitrary choices as to whose practice should count, or to make no choice at all and to fall thereby into a rather distasteful sort of religious anarchism. Gordis evidently stands in great horror of the latter, but does not give us much reason to prefer the former.

NONETHELESS, he remains unrelenting in his claim that it is really the Conservatives "who are the authentic Jews of rabbinic Judaism" while their Orthodox counterparts "are actually the Sadducees of the 20th century."

Whereas Conservatism, in his view, has drawn upon every facet of the Jewish past, Orthodoxy "has adopted one stage in the history of Judaism, that of Eastern Europe about the year 1700" and stamped it as the "permanent and authentic pattern... for all time."

Gordis himself, however, appears guilty of a similar injustice in regarding a narrow segment of Orthodoxy as if it were

representative of its numerous and sometimes subtle variations. He seems, in fact, to be quite distressed at the notable success Orthodoxy has been enjoying in recent years, and would apparently like very much to conveniently explain it away.

Sklare noted some years ago that the incipient "Orthodox Renaissance" had engendered considerable "anomie" in Conservative circles as it became increasingly clear that the movement they had considered moribund was gradually gaining strength, especially among the young. This observation may help to explain why Gordis repeatedly compares the resurgence of what he terms "fundamentalist" Orthodoxy to "the mass growth of evangelical Christianity" in America, and seeks to attribute the recent reappearance of the kippah to the unfortunate impact of the hippie movement. How disturbed Rabbi Gordis must be to find this disagreeable practice prevalent even among students of the Jewish Theological Seminary, where he serves as Professor of Bible and Philosophies of Religion.

HIS PREOCCUPATION with religious ideology also leads Rabbi Gordis to devote considerable attention to working out, as a Conservative Jew, a proper attitude toward Zionism and the State of Israel. He regards Conservatism as having always been staunchly Zionist by nature, but nonetheless finds much to criticize in the movement and the State as they exist today.

Three of the most penetrating pieces in the volume seek to grapple, directly or indirectly, with this tension. The longest and most

stimulating of them, "Israel and the Diaspora," (which should, incidentally, be read in light of the author's one-time membership in *B'ne B'rith*) contains a spirited negation of the once popular notion of "negating the Diaspora." Aside from petty complaints concerning the new generation of Jewish scholars in Israel, Gordis worries about the tendency here to replace Jewish nationalism with Israeli nationalism as well as the attempt to parade Zionism as a sufficiently comprehensive philosophy of Jewish life.

Needless to say, Gordis is less than pleased by the attitude toward Conservatism of Israel's "religious establishment," but he is justified in complaining of a "steady and unrelenting campaign to relegate non-Orthodox Jews to the status of second-class citizens." Moreover, while he calls for the separation of Church and State in Israel, he does not hesitate to demand government funding for Conservative religious institutions. In general, while Gordis shows a genuine concern for improving the spiritual climate in Israel, his suggestions often take on a tone of stubborn yet subtle removal of unreality.

RABBI GORDIS had the unavoidable fortune of having a *New York Times* reviewer write of his recent *Love and Sex* that it was the kind of book that made secular Jews think it best to remain that way. It would be inappropriate to say the same of *Understanding Conservative Judaism* but one wonders nevertheless whether all Conservative Jews who read this provocative yet disturbing book written by their movement's outstanding ideologist, will still think it best to remain that way. □

HOW DOES this evolutionary process operate? Here Gordis has recourse to Solomon Schechter's famous doctrine of "Catholic Israel," which places the ultimate authority for Jewish values and practices in the hands of the Jewish people.

Gordis himself realizes, however, the logical conclusion of this doctrine in our own day would be the abolition of most commandments, since the majority of Jews no longer observe them. He therefore attempts to salvage the notion by suggesting that "Catholic Israel" rightfully includes only those "who accept the authority of Jewish law" as well

## Harper's bizarre

FRANK MUIR GOES INTO... by Frank Muir and Simon Brett. London, Robson Books. 144 pp. 28.25.

### Alex Berlyne

FRANK MUIR'S script-writing partnership with Denis Norden which lasted for 25 years produced many memorable BEC programmes, including the much-loved *Take It From Here*. In 1967 they decided to go their separate ways, Norden to write films and Muir to write books as well as running comedy for the BBC and London Weekend Television.

A couple of years ago, Muir achieved a terrific success with his "irreverent companion to social history," *The Frank Muir Book*, which ran through five reprints within a few months. He has another winner in *Frank Muir Goes Into...* based on an award-winning radio show which was compiled and produced by Simon Brett and which featured Alfred Marks, the London Jewish actor.

THE BOOK is an attempt to convey the show's lighthearted miscellany of themes in an anthology format to the printed page. A generous collection of the often hilarious, sometimes wry observations of the wits and sages of the past has been sprinkled with some delightful old chestnuts and bizarre items from the press — all spiced with the genial urbanity and humour for which Frank Muir is renowned. The result is an enjoyable *leitmotiv*, which should be dipped into from time to time or which would make an admirable bedside book, but I must confess I myself gobbled it up in one greedy session.

In short, Mr. Muir is very much to my taste; as Benjamin Disraeli put it, "My idea of an agreeable person is a person who agrees with me."

THE ITEMS on Marriage lead one to believe that it is one of the most abused institutions in the world, remarks Mr. Muir. A minority view was expressed, surprisingly enough, by Oscar Wilde who once pointed out the advantages that wedlock enjoys over extra-marital engagements. "Twenty years of romance make a woman look like a ruin," he observed, "but twenty years of marriage make her something like a public building."

Just to balance things up, Muir includes this item from the provincial press: "The marriage of Miss Anna Bloch and Mr. Willis Dashwood, which was announced in this paper a few weeks ago, was a mistake and we wish to correct it."

THOSE WHO fail to anticipate the problems that the arrival of children bring would do well to take warning from an item which appeared in an Indian periodical: "In our last week's issue we announced the birth of a son to Mr. and Mrs. Gilbert Parkinson. We regret any annoyance that this may have caused."

Muir agrees with modern psychoanalytical theory that childhood influences are powerful and lasting. He quotes from a letter which once appeared in *The Brighton and Hove Herald* and seems to lend considerable weight to the thesis: "What nonsense to suggest, as your women's page did last week, that the use of a dummy is either unhygienic or a bad habit which could become hard for a baby to break," the writer fulminated. "I have derived great comfort from my dummy for over 40 years, and I find it gives much greater oral satisfaction than the unhealthy cigarette. It is also much cheaper."

Freudian theory is fine as far as it goes, Muir says, but the Oedipus complex should be extended to include uncles, aunts, cousins and other members of the family. H.L. Mencken did the preliminary spadework. "Every man," he wrote, "sees in his relatives... a series of grotesque caricatures of himself."

The family is on the way out anyway, according to current sociological theory, and the result is that a spirit of unbelievable callousness is now considered quite acceptable. The very fabric of society is threatened, says Muir, by this advertisement from a Tipperary newspaper: "For sale. Nine 7-week-old chickens; would sell mother, too, if needed." The permissive society is less a threat to family life, says Muir. Consider the following classified ad, more outrageous in its way than the blandishments of massage parlours which have invaded the Israeli press: "For sale. Honey-moon cottage. Sleeps three."

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### Polaroid Art

In recent years the Polaroid system has won international recognition amongst artists and photographers. Nineteen top exponents of photography art and graphics are participating in an exhibition based on Polaroid photography. The exhibition is open to the public at the White Gallery, 4 Kikar Habima, Tel Aviv from March 18-31. Viewing hours: 10:00 — 24:00. The exhibition is under the auspices of Polaroid. Organization: Media Contemporary Arts Ltd.

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Galá Performance, Sunday, April 15, 8.30 p.m.  
Monday, April 16, 2 performances 4.30 p.m. and 8.30 p.m.  
Wednesday, April 18, 2 performances 8.00 p.m. and 8.45 p.m.

Tickets: Cameri Theatre and ticket agencies

Under the patronage of the Mayor of Jerusalem, Mr. Teddy Kollek

2 performances only in Jerusalem at the Jerusalem Theatre.

Thursday, April 19, 8.30 p.m.  
Galá Performance, Saturday, April 21, 8.30 p.m.

Tickets: Jerusalem Theatre and ticket agencies

2 performances only in Haifa at the Municipal Theatre

Sunday, April 22, at 4.30 p.m. and 8.30 p.m.

Tickets: Haifa Municipal Theatre and ticket agencies

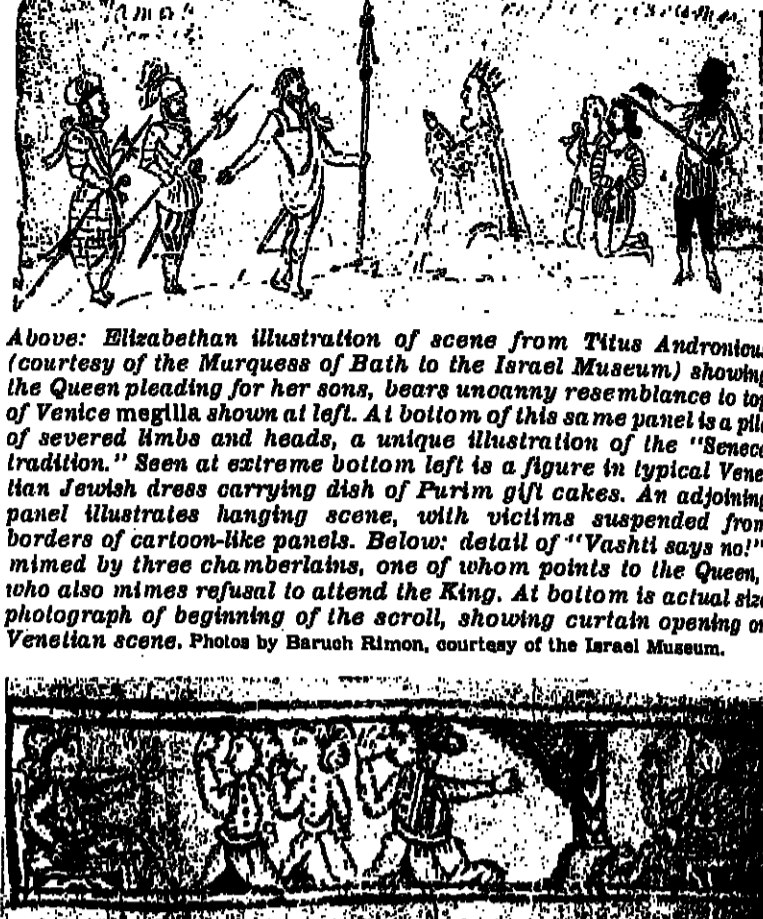
Kfar Saba: "Yad Lebanim"  
Wednesday, April 25, 8.30 p.m.

Kibbutz Ayelet Hashahar.  
Tel. 067-37692  
"Yad Lebanim"  
Thursday, April 26, 26, 9.00 p.m.  
Tickets: Ayelet Hashahar, Tel. 067-37692  
Kiryat Shmona, Barshshani, Tel. 067-10337

Management: Shmuel Zemach and A. Deshe

مركز من الأصل





# Megilla find is historical goldmine

Meir Ronnen

THE PUBLIC RELATIONS department of the Israel Museum issues the same laconic form of press release no matter what is going on there. It would be hard to guess from its belated announcement that a Scroll of Esther currently being presented as the "Exhibit of the Month" is in fact an exciting new find of both international and Jewish significance. It provides rare visual evidence of the nature and development of the theatre in Europe, and early Jewish participation in it.

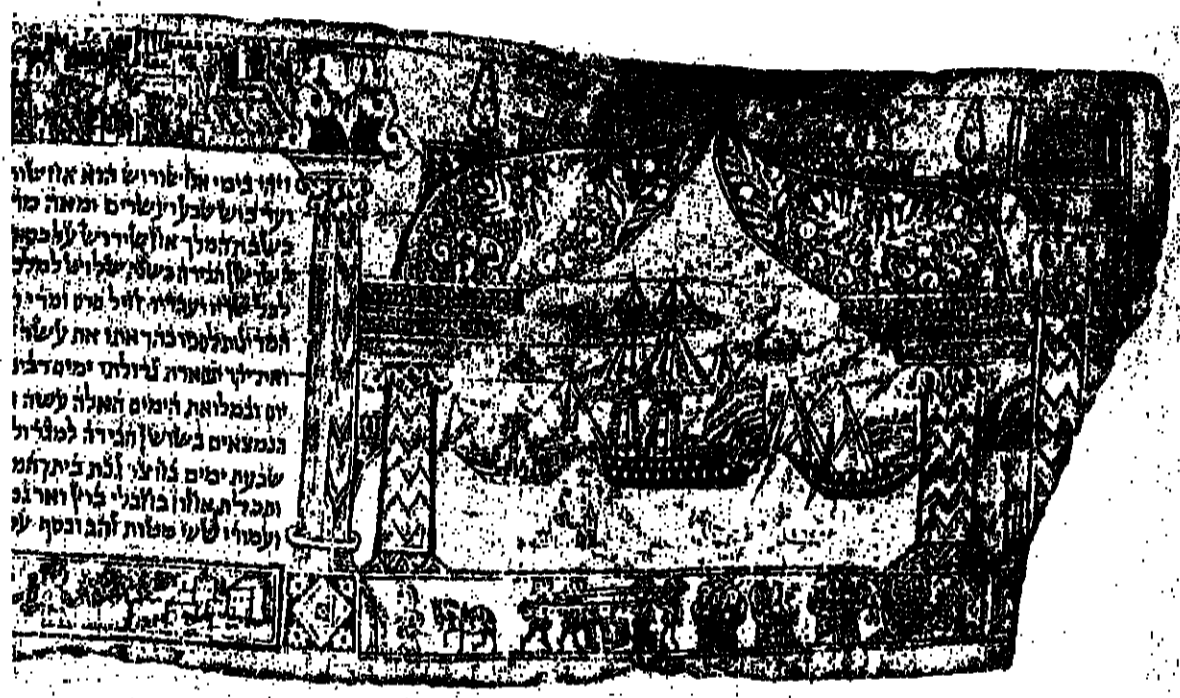
The early 17th century scroll, only a few inches high, is a mine of information, which its current form of presentation in the museum foyer does little justice. On loan to the museum, it was brought to the Judaica department of the Bezalel section only two months ago by its owner, Milka Morpurgo of Kibbutz Sde Eliahu. She had no inkling of its significance and thought that her late mother, Signora Usigli of Venice, had acquired it from a dealer. It subsequently transpired that the scroll has been in possession of the Usiglis since they were first recorded as a Venetian family around 1700.

This also bears out the detective work done by curator Haya Benjamin, who managed to see through the "orientalism" of the illustrations and to attribute the scroll not to Persia but to Italy. She ascribed the costumes to early Venetian Commedia dell'arte and identified the flags of Venice of the period; she also dated the sailing ship in the scroll as a type in use some 200 years ago.

THE SCROLL tells the Purim story as a series of episodes in the style of the Commedia dell'arte, that boisterous form of Italian semi-improvised folk theatre that developed in the second half of the 16th century. It is obvious that its maker knew the theatre inside out; there are pantomimes and improvisations, props and elaborate "oriental" costumes; and even the pillars and painted curtains belong to the stage of the period. The characters also make changes of costume in successive scenes.

That the artist was also a Jew is evident from the fact that the ink of the illustrations is identical not only with that of the Hebrew text but also with Hebrew inscriptions such as *Goral* (Fate, Destiny) and *Iggeret Hadassah*, an early alternative title for the *Megilat Esther*. Further, some of the scenes and details are depicted in accordance with Midrashic commentaries, with which only a Jew could have been familiar.

It was in the 16th century that the theatre was at last freed from the grip of the Churches, liturgical dramas and morality plays. Classical drama had hitherto been the privilege of the aristocracy; the actors were often courtiers. The reformation affected the history of drama when national languages replaced Latin. Drama reached a level of almost unsurpassed excellence in England between 1580 and 1642, exactly at the time Commedia dell'arte was flourishing in Italy, and in Venice. Rivalry between Italy and England was keen, with each acquiring the other of stealing plots, forms, ideas, costumes and even stage con-



struction methods. Dramas set in Venice and nearby Verona were immortalized by Shakespeare.

Israeli playwright Dan Almagor has assembled a large collection of secular Jewish plays dating from the end of the Middle Ages. What is less well known is that when secular drama began to take hold, Jews in Venice played an active role in the development of Commedia dell'arte. They wrote for Gentile audiences and were both actors and directors.

Unfortunately, this brief age of enlightenment ended with the Jewish creativity being confined once again to the ghetto of Venice. Church edicts limited Jews' activities to such callings as dealing in rags or money-lending.

THE USIGLI scroll is not only proof of Jewish familiarity with theatre of the time; it is also unique visual evidence of the parallels with theatre in England. The Marquess of Bath owns a drawing made at one of the original productions of *Titus Andronicus*, the most horrific of Shakespeare's plays; it shows Queen Tamora pleading with the king for the life of her sons. To their right stands the executioner, a black slave. The scene is uncannily similar, black

slave and all, to the staging of the pleading scene in the scroll, right down to the gestures. Further, the construction of the stage and its columns as depicted in the scroll bears a resemblance to the famous Elizabethan illustration of the Swan Theatre (the proscenium arch was a subsequent Italian invention introduced just a few years before this scroll was made).

The Andronicus illustration was reproduced in Anthony Burgess' book on Shakespeare, published six years ago. Burgess, author of the gory *A Clockwork Orange*, has a particular interest in violence and horror in the theatre. He wrote that Elizabethan dramatists followed an Italian tradition reaching back to the plays of the Roman Seneca, in hitting their stage with corpses and hacked-off limbs, but that no visual record of this exists.

But there is such a depiction in this scroll, in the form of a schematic pile of arms, legs and severed heads.

THIS RARE pictorial document is, however, more than a horror story. It is suffused with charm and humour and its almost deliberately naive folk-art style is rendered with the sophistication of a modern cartoonist. Esther is

a rather vain type, beauty spot and all; while Mordechai is less than a hero: Haman is more a tragic blunderer than an embodiment of evil. The scroll and its personal comic-strip style are unique among the known illuminated *Megilla* scrolls.

The four parchment sections are sewn together and inscribed in handsome Hebrew lettering in 38 columns. Along the margins and between the columns are the scenes from the comic strip theatre. The scroll is wound on a wooden rod overlaid with carved ivory. It is ornamented with gold and nello, a technique in which a black paste was worked into the decorations incised into the parchment.

CURATOR Haya Benjamin is preparing an exhibition of Purim *Megilla*; one hopes that this scroll will have a specially honoured place, with a far more extensive description and analysis than the one it has been accorded as "Exhibit of the Month." (She is preparing an extensive article on the scroll, to appear in the museum's magazine).

The current exhibit includes two dolls dressed in 18th century Commedia dell'arte costumes, a gift to the museum of Mr. and Mrs. Renato Bacchi of Milan. □

# Drawings of an architect

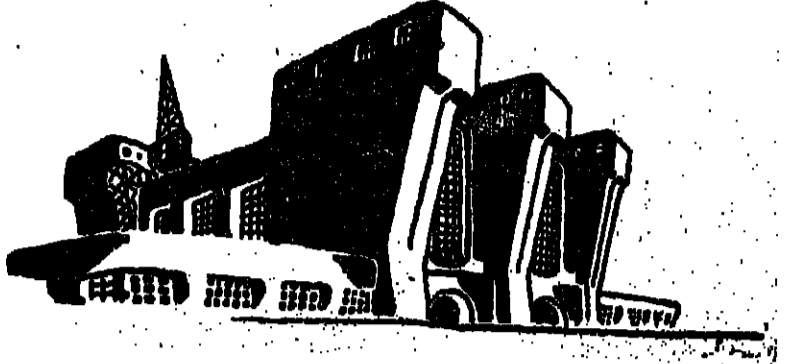
ERIC MENDELSON AT THE TEL AVIV MUSEUM

Gil Goldfine

"ERIC MENDELSON: Drawings of an Architect" at the Tel Aviv Museum is, despite the exhibit's limited coverage, beautifully arranged, clearly documented and critically chosen.

Nehama Gurinik, curator of the show, wrote the excellent catalogue and ably turned what could have been a mechanical presentation into an interesting and concise investigation of Mendelsohn's plans, projects and completed works.

Mendelsohn, a Jew, was born in East Prussia in 1887. He graduated from the Technical University of Munich in 1912 and soon established a reputation, becoming an important figure in the development of 20th century modernist styles. He also had a profound effect on architecture here.



Eric Mendelsohn: drawing for a factory, 1914.

From the more than 1600 sketches left by Mendelsohn, Gurinik chose 168 for this show, mostly from the Mendelsohn Archive in Berlin and a few from the Schocken collection in Jerusalem. The frames are accompanied by photographic documentation and amply define the scope and manner of Mendelsohn's thinking and philosophy.

Throughout the exhibit, which is divided into three major periods, Gurinik has stressed his rough sketches, a form of signature, which project Mendelsohn's conceptual ideas. Strict planular, sectional or even ruled perspective drawings are not considered at all.

"GERMANY: 1912-1933" is acknowledged as Mendelsohn's most productive and visionary period. In addition to crystallizing his direction as a professional, it was during this period that he designed his most famous building, the Potsdam Einstein Tower (1920-1924). A scale model and two preparatory drawings for this important, expressionist-inspired building are included in the show.

During the twenties, Mendelsohn designed a number of successful commercial centres in Germany, among them the Schocken department stores in Chemnitz, Stuttgart and Nuremberg.

With Hitler's rise to power, Mendelsohn was forced to close his Berlin office. He established himself in London and was soon dividing his time between England and Palestine, choosing the latter as his home base until he emigrated to the U.S. in 1941. He lived in San Francisco until his death in 1953.

Having been nurtured and educated during the first quarter of the century in a milieu of European artistic experimentation, it is not surprising that Mendelsohn's architectural direction was influenced by the doctrines of the expressionist, neo-plastic and Bauhaus schools.

His personal application of new materials and construction possibilities (steel, glass and reinforced concrete) revolved around his theory of "organic unity," a process whereby engineering and art were united to harmonize with the surrounding environment.

His imaginative use of horizontal penetration, with alternating structural mullions, became the "trademark" of his work during the twenties. In later years, he emphasized clear, undecorated rectangular forms broken by a curved volume or wall.

ALTHOUGH Mendelsohn never really attached himself to the Zionist movement, he had an affinity for this land and a deep feeling for the dynamic possibilities of its development.

During his five-year stay here, he designed among others, the Schocken House and Library (Jerusalem), the Weizmann Residence (Rohovot), the Agudat Palestine Bank (Jerusalem) and the Government Bank (Haifa).

Mendelsohn's Mediterranean designs were more faithful to the

dicts of functional architecture than those he created during his years in Germany. Demands of the topography and climate, charged by his admiration for the intrinsic Arab style, influenced his attitudes and conclusions about local needs and standards.

Yet, the European tradition to which he was irrevocably tied maintained a strong hold on his basic tenets. As Nehama Gurinik points out: "In spite of the simplicity of these buildings which had been a far cry from Mendelsohn's typical vocabulary of forms, he remained a romanticist, close to nature and to the rustic, Mediterranean style."

The concept of "organic unity," which had guided him throughout his creative career, was expressed in his Israeli buildings through their merger with gardens, landscape, tradition and ambience and by taking specific conditions into utmost consideration.

"His love of nature and his quest for a building-environment fusion were amply fulfilled during this period. Perhaps it was the barrenness of the soil and the great challenge of reclaiming the land..."

"THE United States: 1941-1953" shows that Mendelsohn, during the last decade of his life, directed his energies towards synagogue architecture, completing projects for Brno Amooon Synagogue (St. Louis), Park Synagogue (Cleveland), and the Mount Zion Synagogue and Community Centre (St. Paul).

Apart from its historic and didactic importance, this exhibit presents a picture of Mendelsohn the dreamer and artist, not merely the builder.

His small "Trench Sketches," prepared during World War I while serving on the Russian front, are thumb-nail dashes that "roar" with monumental feeling.

The images of railway stations, silos, industrial buildings, markets and depots were revolutionary in that they grasped and defined the elements of future metropolitan needs and styles.

Mendelsohn's ability to visually translate thought into drawing was



Alexander Bogen: oil painting (Bet Emanuel, Ramat Gan).

fantastic. At ease with brush, pen or pencil, he was quick, concise and absolutely secure about what he put on paper. The geometric and organic elements are moulded into each other with graceful ease, devoid of any presumptuous sentimentality.

Two drawings, imaginary projects presented for *Fortune Magazine*, are superb renderings and stand as works of art on their own. And Mendelsohn's Golden Triangle represents the sum total of his visionary powers and bold artistic talents. Highly recommended. (Tel Aviv Museum, King Saul Blvd.)

JULES PASCIN can, on any given day, be seen in half a dozen Tel Aviv galleries. He was a prolific artist who, during his short life (a suicide at 45), painted, sketched and watercoloured his way through France, Germany, Austria, Cuba, New York and America's cotton belt, including Texas, Florida and Louisiana.

A large show of some three dozen oils, watercolours and drawings now in Jaffa (in cooperation with Galerie Abul Rambot, Paris) is indicative of the differences one continually sees in the quality of Paschin's work, which ranges from mastery to mediocrity.

The few paintings here represent his tender flesh of his young (prostitute) models, who are veiled in dappled light and are "pure Paschin."

On the other hand, some black and white drawings sink to a level of poorly controlled caricature.

Number 34, depicting five draped women arranged in a hollow, fragmented space, is an uneasy "steal" from the great American watercolourist John Marin. Their gestures and actions are also reminiscent of the American Regionalists.

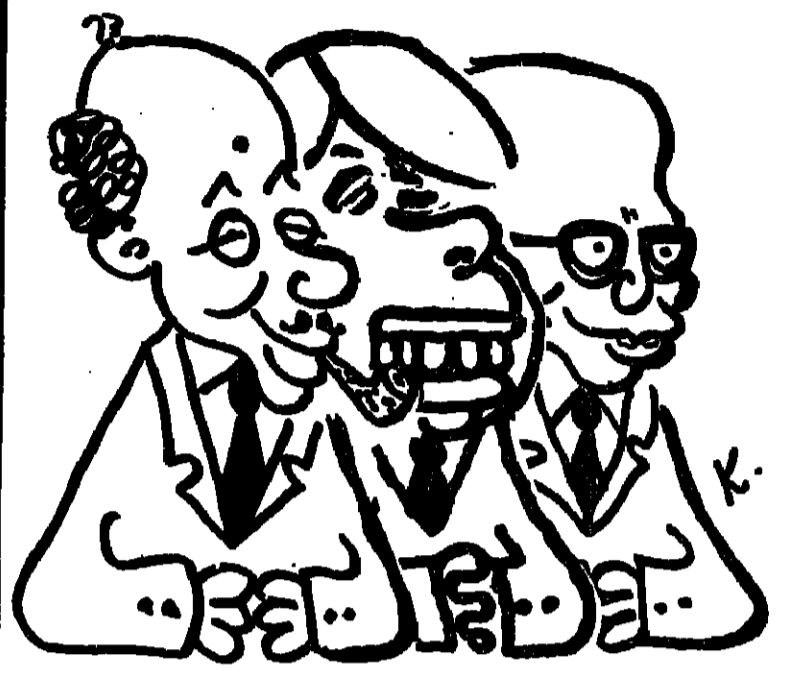
A beautifully painted female back is the show-stopper. Painted in Paris in 1926, the skin is modelled in smooth tones of mauve, sienna, amber and cool grey, changing the rippling skin of the woman into a continuous solid form.

The sfumato softness is kept in check by a scratchy, contoured pencil line. This picture alone makes the drive to Jaffa worthwhile. (Shulamit Gallery, 15 Japhet, Jaffa.) Till March 22.

ALEXANDER BOGEN, who retired from his post as chairman of the art department at Tel Aviv's Wizo High School, has since devoted all his time to painting. The positive results are indicative of this concentration. His subjects are now less realistically oriented and have been reduced to near total abstraction, except for a few quasi-symbolic pictures that do not fare well as psychological trips.

Within his abstractions, however, echoes of landscape and still-life continue to permeate the compositions. Colour is purer, filled with lyrical lightness and Bogen's hand seems free to move across the canvas at will. Hard-edge elements enter occasionally into his motifs, but are diluted by fiercely scrubbed sections of pastel-toned overpainting. (Bet Emanuel Museum, Rehov Hovevel Eylon, Ramat Gan.) □

# MENAGE A TROIS



We're not clairvoyants or tea cup readers but we know one thing for certain.

The next few days, weeks and months are going to be very interesting, especially for Israel and Egypt.

And if you're someone who's interested in what's happening in this part of the world, you won't be able to understand all that's going on by just relying on your local paper, even if it's world famous and carries a prestigious masthead.

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הכרזה מן האצל

IS IT REALLY a saving to buy food and household supplies in large quantities? I recently heard conflicting opinions from two friends of mine in one morning.

# Buying in bulk

"Bulk buying will be the salvation of the Israeli consumer," one of them declared. "Not only is there an immediate saving by buying a large size or multi-pack of something, but long before you finish it, the price will probably have risen, and then you've enjoyed a double saving."

"I don't think it's worth the time and effort running all over town to buy things in bulk," said the other. "Whenever we've tried it, at least some of the things have spoiled before we used them up, and then it certainly doesn't pay."

There is a measure of truth in both arguments. Ironically, the friend who favoured bulk buying is a young man with only a wife and baby to support, while the one who scorned it is a working woman who has a family of four to feed. The explanation of their differing opinions probably lies in the fact that the woman was raised in Israel, while the young man is an immigrant from the U.S., where the super-giant-economy-size is nothing new.

Bulk buying is catching hold in Israel, but it has been a long time coming. There have been objective reasons for this. Until recent years, car ownership was not widespread, living quarters were generally cramped and cupboard space even more so, refrigerators small, and separate deep-freezers unknown. Today, most of this has changed — at least for the upper and middle classes. Even two-car families are on the increase, especially with the move to the suburbs, and houses there have ample storage space.

If ready cash for long-range shopping is not always available, the practice of giving cheques on a bank overdraft is common — and three-and-a-half per cent a month interest (if you don't exceed your overdraft ceiling) is worthwhile for bulk buying savings of 10 to 15 per cent. And you are hedging against the constant price rises.

Paradoxically, it is the middle-class-and-up families who have the private cars, spare time, storage space and overdraft privileges that facilitate economy bulk shopping. Those who need it most — the large, low-income families — generally lack all these factors, and their "bulk buying" is limited to weekly truggles with carts and baskets to the open-air markets and surrounding discount shops accessible by bus.

FOR THOSE willing and able to buy in bulk, there are already half a dozen large discount stores for fresh produce, groceries and household supplies.

The pioneer was Cash-and-Carry, a private business in the Kiryat Arye industrial zone of Petah Tikva. Next came Tnuva's Hyper-Shuks in Rishon LeZion and Tirat Carmel. The past year has seen the addition of the Super-col chain's Hyper-Col at the checkpoint in Haifa, and the Histadrut's Supermarket-affiliated Super-Shuks in Kfar Sava and Tel Aviv. There is also a Rehovot Hyper-Shuk which is an independent firm.

All of them are huge, unadorned, warehouse-like structures surrounded by large parking lots. Their specialties are pre-packaged fruits and vegetables, usually two kilos or more; huge bargain packs of toilet paper and laundry detergents; multi-packs



MARKETING WITH MARTHA

of tinned goods, snack foods and sweets; large chunks of cheese; and pre-packaged frozen beef and poultry. In addition, they offer a surprising number of single items in "normal" sizes for the convenience of their customers, but with smaller savings.

It took me a couple months after the opening to get there, but I finally visited the Tel Aviv Super-Shuk. It is located just opposite the Yad Eliahu sports stadium.

My first impression was that it is designed for convenience. There are huge shopping carts, and you can wheel them right out to the car (although you have to unload and repack at the checkout counter).

In the late morning and early afternoon, the Super-Shuk is pleasantly uncrowded. The busy hours are 4 to 7 p.m., when working women and entire families tend to come to shop. Sunday through Thursday, the Super-Shuk opens only at 10.30 a.m. This, I'm told, is in order to enable the store to arrange the self-service shelves and bins, especially the fresh produce.

Tnuva, whose Hyper-Shuks open at 10 o'clock, say that when these opened earlier, there were few early-bird customers. I would have thought that the early morning hours — say 8.30 to 11.30 — would be most convenient for non-working mothers to shop in, while children are in school and kindergarten, but perhaps not enough of them have cars at their disposal in the morning.

too much for the average family to use up before it spoiled. For instance, you could buy a kilo of fresh mushrooms last week at Super-Shuk for IL68, compared with IL78 at Supermarket — though most people don't indulge in the luxury of a whole kilo of fresh mushrooms, anyway, except for a party.

Similarly, you could save quite a lot buying Noon sweet corn in a huge tin which contains 1,800 gr. strained weight for IL52.85 — but this is nearly six times the quantity in a normal tin. This giant tin works out to a mere IL2.92 per 100 gr. of corn, compared with IL3.26 per 100 gr. that it costs if you buy an off-brand called Jaffa Star in a three-pack of ordinary-sized tins also at Super-Shuk. This works out at IL11.10 per tin, which is quite reasonable, too, compared with the IL13.44 for a single tin of Yakhin and Gat sweet corn at Supermarket.

However, I must add that I bought the Jaffa Star three-pack and found the quality of the sweet corn not up to what one gets from, say, Gat's Jaffa Champion, which is also available at Super-Shuk, in packs of four.

ANOTHER giant-size offer turns out on close inspection not to be such a big bargain. This is Telma mayonnaise in a huge plastic jar of 4.35 kilos, more than eight times as much as in Telma's normal large jar. The giant jar sells for IL185, which surprised me by working out to IL18.96 per half kilo, when an ordinary half kilo jar sells for IL21.61 at Super-Shuk and IL23.25 at Supermarket.

Unless one uses an awful lot of mayonnaise in a short time, it seems unlikely that one would want to take up refrigerator space with a jar this large, which might spoil before it's finished. And if you use that much mayonnaise, it might really be worthwhile to make your own.

It is no easy matter comparing prices between different size packs at Super-Shuk or between the discount store and an ordinary shop or supermarket. I was able to do it only with the assistance of my sister-in-law and her pocket calculator. It would be a great deal easier if Israel were to introduce, voluntarily or by law, a system of unit-pricing — which means that stores would have to mark every item with the price per kilo or per gram or per litre in addition to the overall price.

A CALL FOR unit-pricing in Israel, eventually by law but initially by supermarket volunteer action, was raised at a joint press conference held last week by the Consumer Shield organization, the Israel Consumers' Association and Wlao. So far, no commercial body has taken up the challenge.

According to Supersol marketing manager Mordechai Kreiner, unit-pricing is impractical in Israel because of the constant changes in prices. This could necessitate additional manpower to calculate and relabel goods — and would only lead to a further increase in prices.

If this is so, it is a shame, since unit-pricing where it exists — as in New York — makes comparative shopping infinitely easier. I think a non-involved government department should investigate its feasibility here.

A brief note for people with Shekem shopping privileges: Since Shekem gives a 12.5 per cent discount on virtually everything, I do not see any particular advantage in their

patronizing Super-Shuk or similar outlets for most groceries. It may be worth it for fruit and vegetables, which Shekem is only gradually introducing, and not at exceptionally low prices.

ANOTHER TYPE of bulk-buying available to residents of the Dan Region only is ordering over the telephone. This is not a saving in the cost of the goods, but it does save time, effort and fuel. And it is not bulk-buying in the sense of large packs of any particular item, but in the size of the overall order. There is no fixed minimum, but the average order is around IL1,000, and you are expected to give an order worth several hundreds of pounds before the firm will deliver the stuff to your home.

I went along to Kol-BoKor in Tel Aviv a few weeks ago when I was researching my articles on frozen foods. Youthful Moshe Ben-Herut began the private business three years ago as a home-delivery service for frozen foods, but he has meanwhile branched out to include dry foodstuffs, tinned goods, and bottled beverages as well.

He says his prices are the same as those in supermarkets (the frozen foods follow the manufacturers' price lists), but he throws in the telephone ordering service and home-delivery for free.

If you want to save money, you can do so by going personally to his warehouse, 18 Rehov Ashdora Hatari, near the Rehov Beale fire station, and buy directly at 10 per cent off on all except government-subsidized items. But you can only do this between 8.00 and 8.30 p.m., Sunday through Thursday, and you must take away your purchases yourself.

He also has an attractive shop for frozen foods at 136 Ibn Gvirol, open non-stop from 8.30 a.m. to 7 p.m., and until 2.30 Fridays, but not at discount prices.

Kol-BoKor has a fleet of three vans which deliver throughout the Greater Tel Aviv area from Herzliya to the north to Bat Yam to the south, and east to Petah Tikva. The bulk of his customers, Ben-Herut says, are not wealthy people, but rather middle-class families where both husband and wife work and have little time to shop.

"I don't have one customer in Kfar Shmaryahu," he says almost with pride, "but lots in Holon and Bat Yam, for instance."

North Tel Aviv and Ramat Gan have daily deliveries; other areas three a week. Customers may choose morning or afternoon delivery hours at their convenience, and pay the driver in cash or by cheque. Kol-BoKor carries all the well-known brands of frozen foods — Sunfrost, Hod Lavan, Mill, Tnuva, Tapud, Snowcrest, and even the newer ones such as Belle Helene and Gold Frost.

Phone orders may be placed between 8.30 a.m. and 6 p.m. daily, and until 2 p.m. Fridays. Ordering is done from a pamphlet which lists prices, and the latest one included 657 items. It is reissued every two months. The pamphlet is in Hebrew only, but if you can get someone to make a translation, you can always order by number. The Kol-BoKor phone numbers are 08-466888 and 08-468891.

As an incentive, any Kol-BoKor customer who recommends a new customer is entitled to a five per cent discount on her own next order. □ MARTHA MURIEL

AT THIS VERY MOMENT, SHULDIG+CO. ARE IN THE U.S.O.F.A. SO HERE'S A "BLAST FROM THE PAST."

ANOTHER ILLUMINATING PAGE

# The Weekend Dry Bones

WE KNOW HE'D GET A CHARGE OUT OF IT!

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